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MICKIEWICZ IN MUSIC

25 SONGS TO POEMS
OF MICKIEWICZ
WITH INTRODUCTION
BY ARTHUR COLEMAN
& MARION COLEMAN

Sonnets from the Crimea

Poetic Symphony

Words by
Adam Mickiewicz

Music by
St. Moniuszko

CHORUS OF 150 VOICES

Orchestra composed of 60 Members
OF PHILADELPHIA ORCHESTRA

Under the Auspices of

Emergency Aid Polish
Relief Committee

ACADEMY OF MUSIC

FEBRUARY 1, 1917

A Memorable Evening of Mickiewicz in Music
in Philadelphia

MICKIEWICZ IN MUSIC

A STUDY OF THE MUSICAL USES TO WHICH THE POEMS
OF ADAM MICKIEWICZ HAVE BEEN PUT TOGETHER
WITH TWENTY-FIVE OF THE MANY SONGS
WRITTEN TO THE POET'S WORDS
FROM 1827-1947

BY

ARTHUR PRUDDEN COLEMAN AND MARION MOORE COLEMAN

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A PROGRAM OF

Songs composed to Poems by Adam Mickiewicz

McMillin Academic Theatre

Columbia University in the City of New York

May 17, 1947

8:00 p. m.

Marie Davendish, Dramatic Soprano

*

Pieśń Filaretów	(Filaretian Song)	Anon
Pieśń strzelca	(Huntsman's Song)	Carl Maria von Weber
Pieśń więzienna	(Prison Song)	Anon
Świtezianka	(The Siren of Świteź)	N. Rimsky-Korsakov
Pieśń pustelnika	(Hermit's Song)	Stanisław Moniuszko
Pieśń dudarza	(Piper's Song)	Ignace Paderewski
Aldona's Aria from Konrad Wallenrod		Władysław Żeleński

Intermission

**

Wilija i dziewica	Carl Loewe
Niepewność	Stanisław Moniuszko
Słowiczku mój!	Władysław Żeleński
Moja pieszczotka	Frédéric Chopin
Do samotności	Henryk Nagórka

Concerning the Artist

Although born in Girardville, Pennsylvania, Miss Davendish is of Polish origin, her father having been the late Jan Downorowicz of Wilno, her mother the late Wanda Grabska, a native of Pułtusk. Miss Davendish received her early musical training from the Sisters of the Immaculate Heart of Mary, first at the Villa Maria Academy in Greentree, Pa., later at Immaculata College. She is studying at present with Maestro Emilio de Gogorza, formerly of the Metropolitan Opera Company, for many years Head of the Voice Department of the Curtis Institute, and a friend and associate of the de Reszkes and of Madam Marcella Sembrich.

DEDICATION

To the memory of the late Sigismond Stojowski (1870-1946), this work is dedicated, in grateful appreciation of the help and encouragement which this fine artist and great gentleman gave us when the present volume was but a hope and an idea.

FOREWORD

The theme of the work which follows is one that can not be avoided by one interested in measuring the influence of Adam Mickiewicz, for this first of the great Romantic triumvirate in Poland had the gift of making himself felt in two ways: directly, through the immediate impact of his words, and indirectly, through the inspiration of music composed under the spell of his words.

Mickiewicz in Music is an hors d'oeuvre; an appetizer designed to tempt the reader's desire and to send him forth full of collecting zeal, with a determination to rescue from oblivion and disintegration the many songs inspired by Mickiewicz which we have listed here, but that we have so far been unable to locate in this country.

Many of the compositions as yet unearthed by us will be discovered, we have no doubt, hidden away in attics or in obscure corners of private libraries. Dusted off and gathered together in one place, these would make an impressive collection. We hope this small volume, this taster, this bait, if you will, may be the means of inspiring such a collection, so that when the centennial of the poet's death is celebrated in 1955 compositions will be available for a Mickiewicz in Music that will put this pioneer effort of ours to shame.

In the work that follows we have treated the theme of Mickiewicz in Music from a strictly literary point of view. We are not musicians. The musician is free to pursue the theme in his own way, to analyze and appraise, to weigh composer and composition according to musical standards. This we have not done except incidentally, but have simply tried to show which composers Mickiewicz inspired or influenced, and when and how, and to give the Mickiewicz lover a small sample of the pleasure in store for him when the total bulk of Mickiewicz inspired music is available. That this may all be his one day to enjoy is the earnest wish of the authors of Mickiewicz in Music, as well as of the various members of Klub Polski who have participated in the book's preparation.

Columbia University
New York City
May 17, 1947

Arthur Prudden Coleman.

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And finally, to Mr. Mieczysław Haiman of the Polish Roman Catholic Union Archives and Museum, without whose enormous and painstaking assistance this book could never have come into being.

PART ONE

ADAM MICKIEWICZ AND MUSIC

" Thou God, Thou Nature, give heed!
Worthy of thee are my music and singing! "

-- Konrad, in The
Improvisation

ADAM MICKIEWICZ AND MUSIC

" Music he knew, and was himself
renowned for his musical talent. "

-- Pan Tadeusz, IV, 241

Had the question been put to Mickiewicz, where he got his remarkable sensitivity to music and from whence he derived his gift of composing music in verse, the response would have been instantaneous and reflexive: " from the melody and rhythm of the Polish tongue, ".

Time after time this avowal of debt repeats itself in Mickiewicz's writings, as when he speaks in a letter to Niemcewicz of having first learned to appreciate the charm of the Polish tongue from the elder poet's Historical Songs, or when in one of his poems he has a world-famous pianist speak of " the music of the Polish tongue " as binding herself, " the very queen of tones ", in spiritual unity with the lad from a Polish village. Over and over again, the debt is recognized and acknowledged.

As a child Mickiewicz was exposed long and systematically to the sound of fine verse by his father, who was accustomed to read aloud to his sons long passages from great works like Tasso's Jerusalem Delivered, in Peter Kochanowski's excellent translation; but he had no formal training in music, either theoretical or practical, vocal or instrumental.

From babyhood, however, Mickiewicz's ear received constant training in music, by the mere act of listening to the speech of the peasants all about him. " They sing the Polish language in Litwa, " a Pole from Warsaw or Kraków will tell you, and it was this singing speech that formed Mickiewicz's conception of melody, tone and rhythm. It was this tongue by which his musical sense was trained.

Musical in the highest degree was not only the speech of Litwa, and of the Kresy in general, in Mickiewicz's boyhood, but the whole life of that Eastern Borderland, as we see it depicted in Pan Tadeusz. Take the very first episode of this epic of the Kresy, for example. It is late afternoon on a fine day in August. The hero Thaddeus arrives at his uncle's

country-house. There is no one about. Thaddeus enters the great hall and gazes around. His eye falls on a tall musical clock. He remembers the clock from childhood and with boyish delight pulls the string. A mazurka begins to play: the stirring mazurka of General Dąbrowski, which has become the Polish national hymn.

Or consider the last episode of the poem. Here in the feast of reconciliation we have a final act made to order for an operetta: the stately music of the polonaise countered by the chorus of musical " Vivats! " exploding at intervals, and set off by the contrasting sound of tuneful and light-hearted banter.

Again, take the scene just before the last in Pan Tadeusz, of all in the poem the most musical. It is the famous " Concert of Concerts ", in which the tavern-keeper Jankiel, in a frenzy of inspiration, plays out on his dulcimer the whole varied drama of Polish history, events glorious and shameful alike, from the summit of Tannenberg (Grunwald) to the abyss of Targowica, and back again to the climax of the Third of May.

Or recall, finally, the less familiar but no less memorable episode of the trumpeting of Pan Wojski (the Seneschal) in the forest, after the hunt is over and as the feast is ready to be enjoyed. Echoing in the poet's ears as he composed this scene were the sounds, we are told, of the thunder Mickiewicz himself heard roll forth one time from the Rock of the Lorelei, when he and his fellow-travelers, passing by on a Rhine vessel, shot off pistols in order to waken the voice of the Siren. Heard also, as he composed, was the melody of a sailor's trumpet, played on that same occasion, the sounds of which, when the shooting had died away, seemed to mount to very heaven, as Mickiewicz has Pan Wojski's trumpet notes do.

Mickiewicz possessed, as every biographer is obliged to point out, a genius for improvisation. Although by nature he was under most circumstances quiet and even retiring, he became, when the " gift of tongues " came upon him, a changed being. His own comment on this transformation, and on its cause, we have in the following verse from his student days:

" Nature rears to greatest heights
Barriers 'twixt us, one and all:
Zan in sober verses writes,
While I can nothing do but drawl.
But, my head fill up with wine,
And floods I'll spout of verse divine.
Then, as Zan sits dull and still,
Vulcan-lines will Adam spill!

Needless to say, this talent for improvisation, in verse that was half-music, made Mickiewicz popular not only with his student friends in the University of Wilno, where he first learned that he possessed this gift, but later on in life also, with hostesses in whatever land fate happened to take him.

The women who figure in Mickiewicz's life were all linked to him in some way by music. Joasia, a beautiful girl

from a nearly village in his boyhood, Mickiewicz remembers as chanting a knightly chorus while at her labors in the grain-field. Half the charm for him of his earliest sweetheart Maryla lay in her playing the piano for him and in her singing as she played.

In Moscow and Rome probably the thing he loved best in the salon of Princess Zinaida Volkonskaya, where he was so often to be found, was the music that was always to be heard there, and the musical atmosphere surrounding Madam Volkonskaya wherever she might be. In Paris we know that Mickiewicz often frequented the salon of Countess d'Agoult, where there was always good music, in addition to stimulating conversation.

Mickiewicz in a Moment of Improvisation
At the Salon of Princess Volkonskaya in Moscow in 1827. Among the guests are Chaadayev, Venevetinov, Kozlov, Pushkin, Zhukovsky, Khomiakov, Viazemsky, and Bariatinsky. The painting is the work of Gregory Miasoyedov (1835-1911)

" You know, if I had money, I'd abandon literature and books and settle in the country and compose music. It's an old ambition of mine to compose... "

The above confession was written by Mickiewicz in 1840, in a letter to his friend Bohdan Zaleski. It was prompted by a desire on Mickiewicz's part to compose a tune for Zaleski's sprightly though mournful poem " Nuże " (What now?), the one that ends with the famous couplet,

" Bo - bo - bo rusałka,
I bieda nas czeka. "

There is no evidence that Mickiewicz ever did set this poem to music, but Zaleski himself is our authority for the following statement as to another composition that he actually did write:

> " In St. Petersburg he did, in collaboration with the composer [Ignacy Platon] Kozłowski, compose music to my " Lament of Hetman Koziński " [1823], and sent it to me in Warsaw... "

That Mickiewicz all his life loved to try his hand at composing and arranging music we know from various statements by his daughter Marja. From her we learn, for example, that he arranged the music of a well-known folksong, " Szedł szlachcic do piekła gościncem bitym ", so as to fit the lines of Horace's first Epode (" Ibis Liburnis... "), and there are other references of a similar nature - some of them untrustworthy - to be found in her Memoirs.

Two songs at least to poems of his own Mickiewicz did, however, compose. The first was an original setting designed to accompany the song he himself, as Konrad, sings in the Prison Scene of Dziady III. It is probable Mickiewicz only suggested the melody and then had some trained musician arrange it for him. The song is to be found later in this book, (No. 9). Mickiewicz's second composition was a musical setting for the exultant salutation to Bohdan Zaleski, " Słowiczku mój! " (My Nightingale). The latter composition is readily available in the United States in a popular reprint.

" Słowiczku mój! " first appeared in print as a poem in 1882, in the Warsaw journal Tygodnik ilustrowany (No. 325), and was also issued as a song almost at the same moment. Written in August, 1841, in a personal letter to Zaleski, the poem reached Poland by word of mouth, through an old friend of Mickiewicz, Alojzy Niewiarowicz, who reported it, together with what he alleged to be the author's own music, to Władysław Bełza, in Lwów, about Christmas time in the year 1881. Bełza was delighted with the poem and with the music. Accordingly, on Christmas Eve, after all the usual ceremonies had been solemnized, Bełza got his brother-in-law Antoni Ostrowski, a Professor in the Lwów Conservatory, to sit down at the piano and play the tune as Niewiarowicz sang it to him from memory. After playing it, Ostrowski committed the melody to paper and later published it, with his own added arrangement. The song was heard in public for the first time at an 80th birthday celebration in honor of Zaleski in the hall of the Literary Circle of Lwów, according to Bełza on the 19th of March, in 1882.

The story of Mickiewicz as a composer would not be complete without some account of the time he almost collaborated on the composition of an opera. The incident occurred in Genoa, when Mickiewicz passed through that city with Odyniec in the summer of 1830, on his way from Rome to Geneva.

In Genoa the orchestra director at the great new Carlo Felice Theatre was a Pole named Franciszek Mirecki (1791-1862). On hearing that his illustrious compatriot was in town, Mirecki called and invited Mickiewicz and Odyniec to be his guests at a performance that evening of Valentiguano's Medea. It was Mickiewicz's first experience of Italian tragedy on the stage and made a great impression on him. He talked about the evening with such enthusiasm that Mirecki was afterward moved to ask,

" Why don't you compose an opera yourself, in collaboration with me? "

To this Mickiewicz replied that he would try, and, going to his room, he spent the night working frenziedly on the outline of a proposed plot.

The central figure of the opera was to be a young man named Thaddeus, a former Polish legionnaire who, having been wounded in Italy, remains there, settling in a city near the sea and devoting his life thereafter to music. In his new home Thaddeus is very popular, - with everyone but the Mayor, who is jealous of his singing. The Mayor's daughter Sylvia, however, falls in love with Thaddeus!

In the Second Act, we see the city threatened by the Barbary pirates, and all but lost, as the Mayor proves to be utterly helpless. In vain he tries to buy the pirates off. At this point Thaddeus, the only one in the city who knows the art of war, takes command. With the aid of Sylvia and an army of women recruited by her, he saves the city. In gratitude, the Mayor agrees to let Thaddeus marry his daughter, on condition, however, that he give up singing.

Thaddeus accepts the condition, begging only to be permitted to sing one more song. The Mayor concedes: one song more, then silence.

The song which Thaddeus chooses for his final demonstration is none other than the Song of the Legionnaires mentioned above. All who hear it are thrilled beyond words, and refusing to let it end, they take it up in chorus, repeating it over and over again, antiphonally. The effect is overpowering. Even the Mayor yields: for the first time in his life he has heard a song that moves him. Thaddeus has his permission to sing all he wishes - and to marry his daughter to boot! The curtain falls on Thaddeus and Sylvia, clasped in an everlasting embrace!

According to Odyniec, Mirecki was delighted with Mickiewicz's plot, but nothing came of it because the very next day, when the two might have worked on it, August von Goethe, the son of the poet, appeared in Genoa and Mickiewicz gave himself up to pleasure in the congenial company of this acquaintance from Weimar. All we have today to remind us of the opera that might have been is its hero Thaddeus, preserved in the Thaddeus of Pan Tadeusz, and the Dąbrowski mazurka that was to have been the opera's climax figuring in Pan Tadeusz as the opening overture.

Mirecki, it is interesting to note, flashes again on the surface of our studies in musical Mickiewiczäna when, years later, we find him the teacher of Władysław Żeleński in the Kraków School of Music. As we shall see, Żeleński was the author of some of the best songs written to Mickiewicz words in the period of the fin de siècle.

" And so we shall discover, there is nothing to be found in poetry or in a poem save a composition of one kind or another intended to be sung. "

-- Isaac Vossius, De poematum Cantu, Oxon., 1673

The first musical composition written to accompany a poem of Mickiewicz was produced in 1827. Long before this, however, and in direct reversal of the process by which this composition came into being, Mickiewicz himself composed a poem designed expressly to accompany a famous musical composition.

The first volume of poems to come from the pen of Mickiewicz was the appealing collection of " ballads and romances ", as their author called them, issued from the University press in Wilno in 1822. At the time of writing these poems (mostly 1820-1821), Mickiewicz was associated intimately with the University of Wilno, although he had been graduated (1819) and was living now in Kovno. When the poems were published, the poet was again in Wilno, doing graduate work in the University.

The composer popular above all others with students at this time was Carl Maria von Weber (1786-1826). In 1814 von Weber had set to music six of the patriotic war songs of Theodor Körner (1791-1813) from the posthumous Leyer und Schwert collection, and the compositions had made him the darling of the student, not only in Germany but in Poland, and especially in Wilno, where student life was animated and intense and where the student association was an instrument of ardent self-cultivation and patriotic endeavor.

It was von Weber to whose music the Mickiewicz poem mentioned above was written.

The collaboration of the German composer with the Polish poet, a partnership probably never known about by von Weber, arose by accident. In the autumn of 1821, as Miekiewicz wrestled with the idea he was ultimately to embody in the long and autobiographic Dziady, there kept ringing in his ears the tuneful melody of the Huntsman's Chorus from the new von Weber opera Freischütz. Unable to get the song out of his mind, Mickiewicz finally used it, interpolating in the poem he was writing stanzas to be sung to its stirring and catchy strains.

The Freischütz had its première, it will be recalled, on the 18th of June, 1821, at the new Schauspielhaus in Berlin. The performance was a gala event not only musically but nationally, as it marked the anniversary of Waterloo, and it attracted wide notice. The music was received with acclaim and at once taken up far and wide. Nowhere was it more quickly or more favorably seized upon than in Kovno, where, as we have said, Mickiewicz was teaching.

In Kovno Mickiewicz's closest friend was Madam Caroline Kowalska, a German by birth, married to a Polish physician. Madam Kowalska made it her business to keep the young teacher supplied with the latest periodicals from Germany and in touch with every literary and artistic current in that country. It is probable that it was in her home Mickiewicz first heard the new von Weber score played and the Huntsman's Chorus sung.

At least twice later Mickiewicz was to repeat the formula he had used in Dziady 1 of composing words to well-known music. Thus we find him, in the third part of the same Dziady cycle, which he wrote in Dresden in 1832, improvising an elegy to the music of the " farewell to pleasure " aria, " Non più andrai ", from Mozart's Marriage of Figaro. In another scene from Dziady lll we find the poet composing the Angel Chorus, as it is called (" Braciszka miłego sen rozweselmy ") to another melody from Mozart.

As a Romantic, Mickiewicz believed with Jean Paul that Music was scarcely to be considered a separate art from Poetry, but was rather, as Richter put it, " the speech of Feeling. " He felt that Poetry was but a vehicle for the communication of that " distant music ", that " inner resonance " so familiar to the poet which Hoffmann calls the " Euphon ". It is not surprising, therefore, to find his verses musical in the extreme and full of musical interpolations. Studded with arias and recitativos, solos and duets, they are peopled by heroes who seem always on the point of bursting into song, gladsome or gloomy as the case may be. Generally we have no idea what melody it is to which Mickiewicz would have a given verse sung, but in the case of the Huntsman's Song in Dziady 1 there can be no doubt. The von Weber music to which it was written remains to this day the most popular of all musical settings for this popular poem.

The first composer to write a song expressly to accompany a poem by Mickiewicz was the violinist-conductor Karol Józef Lipiński (1790-1861), a native of Lwów and that city's most distinguished musician a century or so ago. Ironically, Lipiński's composition, a setting for the sonnet " Do Niemna " (To the Niemen), appeared before the public in a pirated publication produced without the knowledge or permission of the poem's author!

The volume Sonnets, in which " Do Niemna " was first published, came out in Moscow in the year 1826. From here the collection made its way quickly and in quantity to Warsaw and other parts of the realm occupied by Russia. In the Austrian portion of Poland, however, few copies were received. Here it was as if an iron curtain barred the verses from entrance and only the merest trickle succeeded in getting through. Yet in Lwów there was a great

Mickiewicz's Birthplace at Zaosie: A Niemen Country Homestead

" O Niemen, my homeland's river, where are thy waters
That once I dipped in my childish hands,
On whose current in savage loneliness I coursed,
Seeking cool refreshment? "

-- From the sonnet " To the Niemen " (1826)

hunger for these poems.

It is not surprising, in view of this hunger, that a few months after the Sonnets were issued in St. Petersburg, the Lwów firm of Kuhn and Millkowski should have brought out an edition of their own of the poems, again under the title Sonnets (1827). It was as a supplementary attraction, included in this publication, that Lipiński's song " To the Niemen " appeared.

Before the year 1827 was over the composer was also to write a musical accompaniment to the cycle of eighteen sonnets in this volume inspired by Mickiewicz's Crimean voyage (Sonety krymskie). In Warsaw these Crimean Sonnets were criticized as being foreign and un-Polish. In Lwów they received an enthusiastic welcome. Though not actually residing in Lwów in 1827, Lipiński was there, we know, at least twice in that year, for two separate concerts, one on the twelfth of June, the second on the third of November. It is highly probable that the composer wrote his arrangement of the Crimean Sonnet cycle expressly for performance at the first of the two concerts, the one held in June at the time of the popular kontrakty (fair), as this was a great event and a triumphal occasion for Lipiński personally, being devoted exclusively to his own compositions. It is pleasant, at any rate, to imagine the first composition inspired by this cycle having had so auspicious a première.

" With him we shared our purest
daydreams,
And our songs... "

-- Pushkin, " To M " (1834)

The second musician to compose, - improvise would be a better verb here - settings for Mickiewicz verses was Marja Szymanowska (1790-1831), the beautiful and talented pianist whose daughter Celina Mickiewicz was one day to make his wife. Marja Szymanowska was the one, it will be recalled, who so tenderly comforted Goethe in the period following the affair of Ulrika von Lovetzkow (1823) and she to whom in gratitude and affection the elderly poet addressed some of his most endearing lines.

Mickiewicz's acquaintance with Madam Szymanowska began in the early winter of 1827-8, soon after the pianist's arrival in Moscow following a brilliant three-years' concert tour. Up to this time the poet's life in Moscow had been dull and uninspiring. He had come to Moscow from Odessa in the autumn of 1825, and so had seen nothing of life in northern Russia beyond the anguish and despair which were the lot of everyone following the Decembrist Uprising (1825). It was only with the winter of Madam Szymanowska's arrival that the gloom cast by the tragedy began to lift, and life to assume once again a somewhat pleasant aspect.

It was just as this happened that Mickiewicz put the final touches on a work he had been engaged on since early in 1825 in Odessa. The work was the epic Konrad Wallenrod. Long an object of interest and curiosity on the part of the poet's many

friends, its completion was hailed with delight and it became a principal theme of conversation in literary Moscow.

We read, in this connection, how at the home of the previously mentioned Princess Volkonskaya, Mickiewicz's great admirer Caroline Jaenisch buttonholed an English Naval officer by the name of Frederick Chamier and offered to read him the whole of Wallenrod in a translation she had made of the poem into French. Chamier managed to evade the somewhat fatuous Caroline, but was later persuaded by Madam Szymanowska, at an affair in her home, to translate into English long portions of Wallenrod, while she herself set the same to music. The portions included the melodious " Song to the Stream Wilia ", the ballad of Spain " Alpuharra ", and the melancholy " Song from the Tower ".

> " If we keep in mind the date...and recall the musical ideas prevalent then... we realize that the ballads of Loewe were modern indeed for their day, and in some ways a step in advance... "
>
> -- Zdzisław Jachimecki

Szymanowska's treatment of the Wilia song was, we are told, lyrical, as befitted the composer's talent and temperament. The second tune composed to this poem, however, was dramatic and narrative in style rather than lyrical, a difference to be expected in view of the fact that the composer of the second was the great master of the art of the musical ballad, Johann Carl Gottfried Loewe (1796-1869). In Loewe's song, which he entitled " Wilia and Maiden ", we find emphasized, not the lyrical elements of the poem such as the flowing of the stream through fair Kovno's vale, past banks bright with tulip and narcissus, but rather the drama implied in the verse, of the maiden who, spurning a native lover, is destroyed by the foreigner to whom she gives herself.

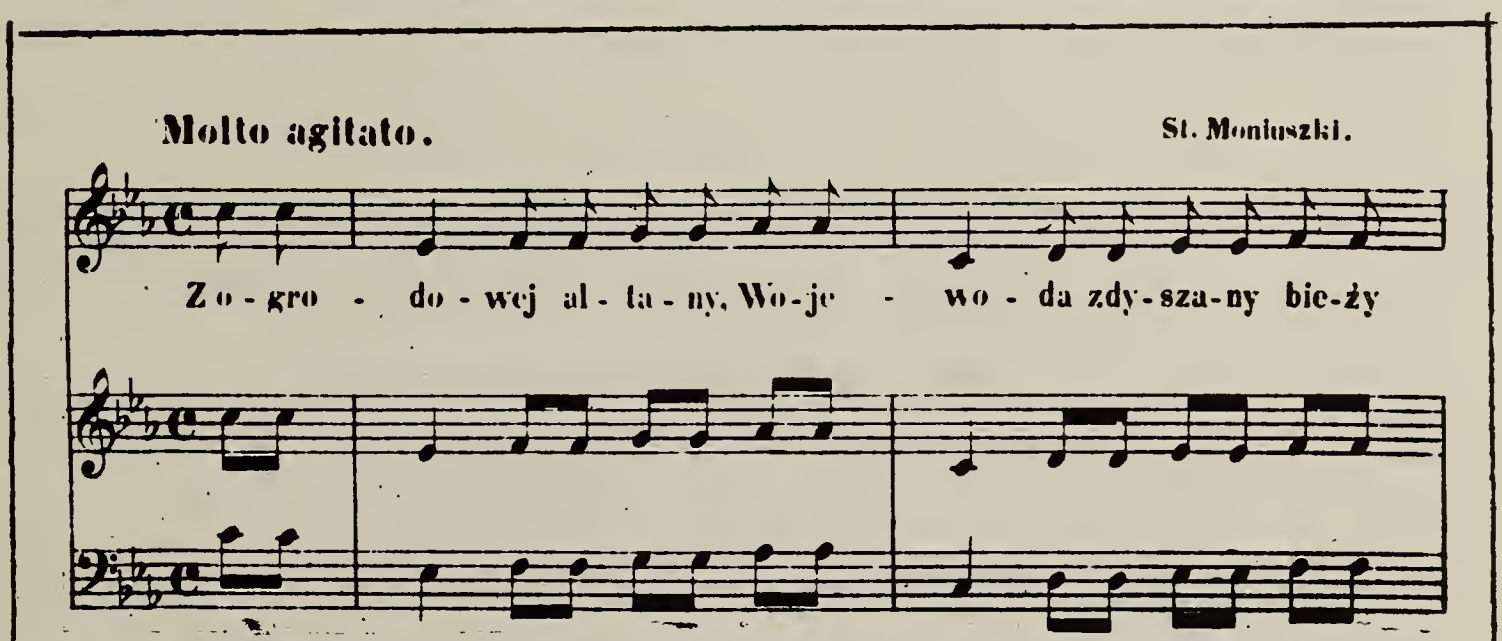
The composer of the second Wilia setting was born in 1796 near Halle, in Germany, the twelfth and youngest child of a schoolteacher who was also a cantor. Loewe came to maturity at the moment of Halle's golden age, in the time just after Waterloo when German intellectuals were flocking home from exile and when the University of Halle was an object of pilgrimage by numbers of distinguished foreigners.

Among the scholars to return to Halle at this time was Professor Ludwig Heinrich von Jakob, father of the famous Talvj (Therese Albertine Louise von Jakob, 1797-1870). Loewe was a great friend of the von Jakobs (he married the youngest daughter Julie in 1821) and learned much from them, especially from Talvj, of the lore and balladry of nations beyond his own, particularly of the Slavs.

It was in 1835, in the Baltic city of Stettin where for forty-five years (1821-1866) he served as municipal music director, that Loewe composed his first music to a poem of Mickiewicz.

The poem was Czaty (Guards), a ballad of Ukraine written by Mickiewicz in Russia and published in St. Petersburg in 1829. Czaty is one of Mickiewicz's most popular ballads and old-time Poles, years away from the homeland, have been heard to recite it with gusto, word for word from beginning to end. As it has never been translated into English so far as we can find out, we offer it here in our own translation:

All breathless, the gray-headed Voivod runs swift
From bower to castle, in anger and fright,
His young wife's bed-curtain in haste to uplift
And then to stare, trembling, for no one's in sight!



Opening Line of Moniuszko's Setting of Czaty

His head he bows low and his hand is infirm,
He shakes his old locks and gives out a long moan,
Then straight from the empty bed-chamber 'gins turn
And loudly calls out for his good Cossack Naum.

" Hey! you, there! On guard by the far orchard gate,
Why stands neither mastiff nor watchman by night?
Run, fetch me my musket, I'll no longer wait,
But go gunning myself and the matter end quite! "

Armed each with a musket, the two through the grove
Steal out till they come to a bower of green
Beside which, as round it their two glances rove,
A woman in white may distinctly be seen.

One hand she has lifted, with wide-open fan
Her eyes well to shadow, a gown most discreet
Her fair bosom shading; the other white hand
She uses to hold off a knight at her feet.

Her knees he's embracing, and crying, " Sweetheart,
Is lost then my suit e'er it's scarcely begun?

Your smiles, are they paid for, each glance, every art, -
Have all, by the Voivod, for money been won?

Though I it is only that, near and afar,
Have loved and yearned after you, seeking you bold?
The ancient one feels naught of love, yet would bar
Yourself from all loving, for payment of gold!

'Twill be, every night, in the softest of down,
The Voivod himself who, upon your soft breast
Shall lie, drinking in all the pleasures unknown
To me, from your lips, as he lapses to rest.

While I, on my charger, beneath a pale moon,
Race madly unto you, 'mid freezing and rain,
To sigh, but, and vanish, to leave thee too soon,
'Farewell' to you crying, in anguish and pain.

She tried to get free, but he poured in her ear
And kept on repeating his lover's complaint,
Till, yielding at last, as his arm hovered near,
She fell on his breast in a very dead faint.

Now Cossack and Voivod, well hid by a bush,
The scene had observed, well beyond the eye's reach,
But now, gritting hard, the old man with a rush,
Loads up the two guns, getting ready one each.

Whereon, the poor Cossack, " The Devil has got
Me! " cried, " I can never the poor White One shoot!
The woman I can not, - my musket will not
Go off for me, courage has failed me to boot! "

" Be still, hear me out and my patience don't tire;
Just pick up your gun and prime well with the stone.
Then measure the distance, make ready to fire.
Aim straight at her head, or if not, AT YOUR OWN,

Delaying but only to hear the one shot
That means I myself have her lover struck dead. "
The poor Cossack aimed, the lone shot waiting not,
And fired his gun straight - AT THE VOIVOD'S OWN HEAD!

Loewe wrote his setting for the above poem to a German translation made by Carl von Blankensee and it was published with the German words by the enterprising new firm of Bote und Bock in Berlin. Evidently the song was a success, for we find the composer continuing to use Mickiewicz material for six more ballads: Pierwiosnek (The Primrose), Trzech Budrysów (The Three Budryses), Wilia, as we have seen, Panicz i dziewczyna (Young Lord and Maiden), Świtezianka (The Siren of Lake Świteź, and Pani Twardowska (Madam Twardowski), in that order.

Each of the above poems has a distinct plot, and in each there is a certain amount of dramatic conflict.

Plot and drama were the elements Loewe's talent required in order to function at its best, and it is not surprising that, given these to work with, the composer should have produced in his Polish ballads, as Max Runze says, some of his most " interesting and most worthwhile works " in this genre.

Loewe's musical were often reprinted in Germany and in Poland. They were very popular and continued to be as long as popular taste inclined to the romantic in music as in literature. After 1848, when a universal shift to the realistic occurred, under the influence of positivism, the ballads fell into disuse.

They were revived, however, in the '80's and '90's, when the prevailing mood became romantic again, and we find them at this time in the singing repertories of international figures like Lilli Lehmann and the half-Polish Sir George Henschel. The greatest promoter of Loewe was the Hungarian baritone Albert Bach (1844-1912), whose entire career was a long dedication to the rehabilitation of this composer and of the ballad art generally.

After the turn of the century Loewe's ballads were largely forgotten, the popular Die Uhr being the only one that was occasionally revived.

" ...down from high above, unearthly
streamed
A silvery cascade of song that seemed
As tinkling dew at dawn... "

-- Mickiewicz on Chopin, from
Spotkanie, by Alexander Janta

That Frédéric Chopin (1810-1849), in his Second Ballade (in F-major) owed a debt of theme and mood to Mickiewicz most musicologists will agree. With its quiet, pastoral beginning, its mounting tension, its clashing dénouement and tranquil close, the composition follows with complete fidelity the rise and fall of the dramatic ballad Świtezianka (The Siren of Lake Świteź) and is clearly a recapitulation in a new artistic medium of this popular ballad.

Whether, in addition, the other three Ballades of Chopin owe their inspiration to Mickiewicz, who can say? Claims have been advanced for and against. It has been contended that the three compositions derive from Konrad Wallenrod, Świteź, and Trzech Budrysów, respectively, in that order. It is doubtful if the claim is in the slightest degree justified.

One thing, however, is certain as to Chopin's connection with the poetry of Mickiewicz: two of the seventeen songs that comprise his Opus 74 were written to verses by Mickiewicz.

Of the two poems, both are love lyrics: the first an outpouring of passion addressed by Mickiewicz to his Odessa friend Caroline Sobańska, the second a reproachful verse intended for the ears of his lost love Maryla. Chopin paired the two poems together and left them, with his music composed to their lines, in the album of his own love Marja Wodzińska at the time of his leave-taking from her in Marienbad in the autumn of 1836.

Linked together in this manner, the two poems formed a farewell made to order for a departing lover. Though composed in 1836, the two songs were not published until nearly twenty years later, in 1855. It is interesting to note that Chopin's was in point of time the earliest song composed to the tender " Moja pieszczotka ", of all Mickiewicz's love verses the most popular by far with musicians. So far as we can determine, Chopin is the only composer up to the present to have written music for the bitter " Precz z moich oczu " (Out of my sight!).

So much for Chopin's debt to Mickiewicz. As to Mickiewicz's debt to Chopin, Doman Wieluch has a word to say on this in the first issue of the journal Marchołt. Jankiel's great " Concert of Concerts " in Pan Tadeusz, of which we have already spoken, owes its inspiration and very details in order, according to Wieluch, to a Chopin concert which Mickiewicz attended in Paris in the winter of 1833-4. The author shows us how in Jankiel's concert we have an accurate recapitulation of the program played by Chopin on that occasion, from the opening Etude in A-moll and the Polonaise A-dur, right through to the concluding numbers consisting of improvisations on a familiar folk theme and finally of variations on the great Dąbrowski mazurka. Here we have a most interesting and provocative reconstruction. The music-lover will wish to test out its validity himself, playing the various Chopin compositions on the piano and comparing them with the Jankiel concert.

" Poland is still ringing with
his exquisite songs. "

-- Helena Modjeska of Moniuszko,
(Memories and Impressions,
page 225)

The only composer on whose musical output the poetry of Mickiewicz had an effect great enough to warrant its being termed an " influence " was Stanisław Moniuszko. Like the poet, Moniuszko also was a native of the Kresy, or Eastern Border, coming from the Mińsk region as Mickiewicz was from Nowogródek. Born in 1819, in the year of Mickiewicz's earliest use of ballad material in verse, Moniuszko was destined to draw inspiration from the poetry of his fellow-kresovian for almost the full span of his musical career.

Moniuszko has been called the Franz Schubert of Polish music. It was he who almost single-handed established the art song in Poland, and much of the poetry which served him as material in the performance of this undertaking was supplied by Mickiewicz.

Moniuszko's earliest compositions to Mickiewicz words were three songs - Niepewność (Uncertainty), Sen (A Dream), and " Moja pieszczotka " (My Darling), which Chopin had already used but not published - written by him in Berlin while he was studying there in the Sing-Akademie in the years 1837-1839. The songs were published by Bote und Bock, the firm that three years earlier had issued Loewe's Mickiewicz ballads. Some years later Moniuszko himself published the songs in Wilno with their original Polish words, including them in his famous Śpiewniki domowe (Home Songbooks).

It is interesting to note that the first Mickiewicz poems used by Moniuszko were love lyrics, but that soon the composer turned away from these to ballads. Jachimecki attributes this to the influence of Loewe and sees the Loewe signature everywhere present in the compositions of Moniuszko in this genre. Among these we find, in addition to Czaty, Wilia, Świteziańka and Trzech Budrysów, which Loewe had done, the charming triolet from Dudarz (The Piper), and all of Powrót taty (The Father's Return) and Rybka (The Mermaid).

Moniuszko composed in all settings for some score of Mickiewicz's short poems. In addition to the above we have his song to the Niemen sonnet, mentioned in connection with Lipiński, settings for the Hermit's Song and the Duet from Dziady IV, music for the love lyrics " Gdybym się zmienił " (Could I be changed) and Rozmowa (Conversation), and songs to the previously mentioned " Song from the Tower " in Wallenrod and to Mickiewicz's beautiful adaptation in Polish of Goethe's familiar " Kennst du das Land? ". Of the almost countless settings composed for the last mentioned poem, Moniuszko's is, according to Jachimecki, the best up to the time it was written (the '40's) and in general surpassed only by the later settings of Liszt and Hugo Wolf.

Most of Moniuszko's Mickiewicz songs were composed in Mickiewicz's own city of Wilno, where in 1842 they began to come out in the Śpiewniki domowe mentioned above. Throughout the '40's and well into the next decade Moniuszko remained the outstanding figure, as composer, teacher and artist, in Wilno's musical life. For a time he was one of the teachers of the future Russian composer César Cui (1835-1918). Cui was a native of Wilno - his father was French, his mother Polish - and he also, like his teacher, often turned in later life to the poems of his fellow-Wilnian Mickiewicz for musical themes.

On the first of January, 1858, Moniuszko's opera Halka was produced for the first time in Warsaw. It had previously been seen in other centers, but never in the capital. The performance marked the beginning of a new chapter in Moniuszko's life, as he settled now in Warsaw and remained there until his death in 1872.

It was in Warsaw that Moniuszko produced his most ambitious works based on Mickiewicz material. These were the cantatas Widma (Spectres - the title was used for reasons of censorship), inspired by the second part of the Dziady cycle, and Sonety krymskie (Crimean Sonnets).

A series of " lyrical scenes ", Widma has to do with the folk ceremonies that commonly take place on All-Souls' Night in the Eastern Border from which both Mickiewicz and Moniuszko came. It was dedicated by Moniuszko to Madam Marie Kalergis (née Nesselrode), the composer's patron and friend. By birth half Polish, her mother having been the enigmatic Tekla Górska, Marie Kalergis was an influential figure in Warsaw even before the period in which we learn of her from Helena Modjeska, who knew her as the wife of Serge Muchanov. It was largely through the support and encouragement given him by Marie Kalergis that Moniuszko was able to survive in the somewhat hostile atmosphere prevailing in Warsaw, especially after the Uprising of 1863. It is scarcely to be wondered at that the composer should have endeavored in some measure to repay this " Mother of Polish Artists " as she was called, by inscribing her name on the dedication page of his work.

Widma was well received at its première in Warsaw and often performed thereafter on various cities of the Polish realm. It was not, however, accorded the full operatic staging which its theme and proportions seemed to call for until in Lwów, on the 14th of March, 1878.

The first performance of Widma in Lwów took place on the first of April, 1874, when it was sung as a concert piece in the Skarbek Theatre. The work aroused so much interest and enthusiasm on this occasion that the Director of the theatre, Jan Dobrzański, decided to undertake the task of giving it at some later date as an opera. Much of the credit for the success enjoyed by the composition in Lwów, both at the earlier concert and later in its more ambitious staging, goes to Henryk Jarecki (1846-1918), who, coming to Lwów in 1872, contributed so signally, yet always with so much modesty, to the musical life of the eastern capital throughout more than four decades.

In Free Poland (1918-1939) we find Widma often revived, generally at Easter time or around All Souls' Night in November. The original title was retained, though now there was no reason for avoiding Mickiewicz's title of Dziady, which many would have preferred. Discussing the revival that took place in 1929, the critic for Wiadomości literackie calls the work too utterly untheatrical in conception and technique for operatic treatment, and sees nothing in it beyond a group of songs for a Śpiewnik domowy. Perhaps it is a case of " new times, new tastes ", for this opinion is a far cry from that of the Lvovian of 1874 who called Widma " that pearl of Moniuszko compositions ", or of Helena Modjeska, who links it with the ever-popular Halka in speaking of its effectiveness.

The last composition Moniuszko was to produce on a Mickiewicz theme was the previously mention Crimean Sonnet cycle. This work consists of nine songs, each to a separate sonnet, the whole designed to be sung as a cantata. Moniuszko wrote the Crimean cantata at the end of his life - he died in 1872 - at a time when his powers as an artist were at low ebb. As Jachimecki points out, there is a lack of

force to be noted in the work, and in places a regrettable superficiality. Yet there are also moments of great beauty.

It is interesting to read in the letters of Madam Kalergis, now Muchanov, the circumstances under which the Crimean work was produced. Since the tragic events of 1863 and 1864, artistic life in the Polish capital had been under a ban. Moniuszko was silent, as were all artists in the gloom-ridden city. Then in 1867 a change began to occur and early in 1868 there came a turn for the better, as the husband of Marie Kalergis was appointed President of the Warsaw Theatre and curator of all artistic matters in the capital. " Moniuszko is going to return to work again and has promised us some original pieces, " wrote Marie Muchanov, These pieces, as we know, included among other items the Crimean Sonnet cantata.

" .....they should belong to
the repertoire of singers who are interested
in the art-songs of the post-Romantic era. "

-- Felix Łabuński

After Moniuszko it became the custom of every Polish songwriter to draw from the rich reservoir of the poetry of Mickiewicz. This was particularly the case in the period of the '80's and '90's, when the revival of interest in the Romantic was at its height. It was in this period that the first opera on a Mickiewicz theme made its appearance, in the successful Konrad Wallenrod by Władysław Żeleński, who was already well-known as a writer of songs to Mickiewicz words.

Żeleński's Wallenrod had its première in Lwów in 1885. At the opening, we learn from Mr. Tadeusz Jarecki, son of the conductor on that occasion, the day was saved by no less a figure than Ignace Paderewski, who performed " at the piano in the orchestra in place of the harpist, who was missing. "

Although Polish composers produced Mickiewicz inspired songs in abundance at this time - the names of Noskowski and Niewiadomski figure prominently here - it was the Russian composer and one-time pupil of Moniuszko, César Ivanovich Cui, who seems to have outdone all these in the number of songs which he wrote to Mickiewicz words. So far we have discovered no less than seventeen items in all in this category from the pen of Cui, to say nothing of the musical setting which he composed in 1879 to the words of Pushkin's famous poem to Mickiewicz, " He lived among us... " Paderewski, by contrast, produced but six Mickiewicz songs, and these are today, as Mr. Felix Łabuński points out, " the least known of his music ", despite the fact that, as this critic finds them, they are " quite remarkable ".

An event which stimulated a musical revival of Mickiewicz interest was the removal of the poet's body from a cemetery in Paris to its permanent resting place in the

Kraków Wawel in 1890. Of the many commemorative pieces produced at this time, A Wroński's Marsz żałobny (Funeral March) and a Marsz uroczysty (Ceremonial March) by Władysław Żeleński are especially to be noted.

Outstanding among the larger works composed to Mickiewicz poems in the neo-Romantic period and up to the First World War, are Rimsky-Korsakov's cantata Switezianka (1897); a symphonic work Grażyna (1908) by Piotr Rytel (b. 1884); an opera based on the sinister ballad Lilje (The Lilies), by Felicjan Szopski; and Henryk Jarecki's oratorio inspired by the famous Oda do młodości (Ode to Youth).

In the period of Free Poland (1918-1939) we find, of larger works, Jarecki's popular children's opera Powrót taty (The Father's Return), written and performed in 1918; an opera Grazina by the Lithuanian composer Karnavicius, composed for the fifteenth anniversary of Lithuanian independence in 1933; and Eugenjusz Morawski's ambitious ballet on the theme of Switezianka. In reviewing the last mentioned for the Warsaw journal Wiadomości literackie, Karol Stromenger praised the music and conception of Morawski, but wrote scathingly of the manner in which the ballet was staged and performed.

Although not a large work, Tadeusz Szeligowski's setting of the ballad Lilje, mentioned above in connection with Szopski's opera (performed in 1916), is of interest to us because it employs Lithuanian folk melodies discovered by the composer himself on his field trips. In the summer of 1939 the authors of this article had the pleasure of meeting Szeligowski himself at the estate of Orniany in northeastern Poland, just as he was setting out on one of these collecting excursions. It is reported that the composer is at present in Kraków, actively participating in the musical life of this Polish center.

The most popular of Mickiewicz's poems with composers of note and renown have been the following: Switezianka, " Wilija, naszych strumień rodzica " (The Wilia Song), and the love lyric " Moja pieszczotka ". " Słowiczku mój! " and the Prison Song beginning " Niedbam jaka spadnie kara, " have both been set to music many times, also, often by unknown and unidentified composers.

Most surprising of all in the history of Mickiewicz in Music is the very slight use to which the greatest of all the poet's works, Pan Tadeusz, has been put. Only once has the poem received full, operatic treatment, which it would seem to deserve, and then by an amateur, Tomasz Wydżga. As we look toward the future, we predict that this trend will be reversed, and that under the spell of the great revival of the Mickiewicz cult now in progress, Pan Tadeusz will at last come into its own musically, perhaps as the theme of a great national opera.

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KEY TO ABBREVIATIONS AND SYMBOLS IN MUSIC LIST BELOW

Names or letters in brackets [ ] indicate authorities as listed in the Bibliography above, e. g.,[Starczewski]

Capital letters in parentheses ( ) indicate places where compositions may be found:

PRCU Archives and Museum, PRCUnion, 984 Milwaukee Ave., Chicago

NYPL New York Public Libary, Main at 42nd St., and 5th Ave., or Tompkins Square Branch, 331 East 10th St.

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Dates of Composers are given in the Index, pages 35-36.

Compositions reprinted in this book are indicated by the symbol ***

WORKS OF MICKIEWICZ

AND THE MUSICAL COMPOSITIONS THEY HAVE

INSPIRED

* Ajudah — See SONETY KRYMSKIE
* Aldona — " KONRAD WALLENROD
* Alpuhara — " " "
* Bakczysaraj — " SONETY KRYMSKIE
* Bakczysaraj w nocy — " " "
* Burza — " " "
* " Chociaż zmuszona " — " SEN
* Chór aniołów — " DZIADY 111
* Chór młodzieży — " DZIADY 1
* Chór strzelców — " Pieśń strzelca, under DZIADY 1
* Cisza morska — " SONETY KRYMSKIE

1. CZATY, Ballad ukraińska [Written in Moscow, 1827-8]

   a. Carl Loewe, " Der Woywode ", Op. 49, No. 1. In Loewe, pp. 2-11. (NYPL Main)

   b. Moniuszko, Śpiewnik domowy 3, later same, 6. (PRCU)

   c. Rimsky-Korsakov, Pan Voyvoda, an opera, written 1902-3, produced 1905, may owe its original inspiration to this poem of Mickiewicz via Pushkin's famous translation into Russian made in 1833 and entitled " Pan Voyvoda ".

* Czatyrdah — See SONETY KRYMSKIE

2. DANAIDY [Written in Odessa, 1825]

   a. Michał Zawadzki [Starczewski]

* DO.... (Improwizacya) — See " Gdybym się zmienił... "
* DO BOHDANA ZALESKIEGO — " " Słowiczku mój "
* DO D. D. — " " Moja pieszczotka "
* DO H... (Wezwanie do Neapolu) — See " Znasz-li ten kraj? "
* DO M*** — See " Precz z moich oczu "

3. DO MATKI POLKI [Written July 1830]

   a. Ignacy Dobrzyński [Starczewski]

4. DO NIEMNA — Sonety, Moscow, 1826

   a. Karol Lipiński, 1827, in Sonety, published in Lwów. See text pp. 7-9.
   b. Moniuszko, Śpiewnik domowy 6. (PRCU)
   c. César Cui [WL]

5. DUDARZ — Poezje, Wilno, 1822

   a. As a whole, never.

b. Parts:
1). " Idę ja Niemnem " (The Piper's Song)
*** a). Władysław Żeleński, No. 1 of Pieśni Dudarza, published in Kraków by S. A. Krzyżanowski, dedicated to Madam Wanda Łepkowska.
b). Piotr Maszyński, Op. 10 [Starczewski]
c). Ignace Paderewski, Op. 18, No. 2, published by Bote und Bock, Berlin (in New York, Edward Schuberth). Reissued in 194- by Książnica Polska, Glasgow, with English words by Jan Śliwiński.

2). " Komu ślubny splatasz wieniec? " (Tryjolet)
*** a). Moniuszko. This setting was very popular in Germany and Russia, where it was often reprinted, seldom with authorship of words credited to Mickiewicz, as in one Russian edition we have seen where it is attributed to " Benedictov ", who was probably the translator.

b). Władysław Żeleński, No. 2 of Pieśni Dudarza, for which see above, (1-a).

6. DWA SŁOWA [Written in Odessa, 1825]

a. César Cui [Starczewski]
b. Stanisław Niewiadomski [Starczewski]

7. DZIADY I [Written in Kovno, 1821-2]

a. As a whole, never.

b. Parts:

1). Chór młodzieży
a). Piotr Maszyński, in Chory męskie, Warsaw, 1903, pp. 99-100. (PRCU)

2). Pieśń strzelca
*** a). Mickiewicz wrote this to the music of von Weber's Huntsman's Chorus in Freischütz. See text, pp. 6-7 . In Odessa in 1825 Mickiewicz changed the poem slightly and gave it the new title Chór strzelców.

b). Bolesław Dembiński, " Chór strzelców ", in Śpiewnik zbiorowy No. 1 (1892), pp. 46-55. (PRCU)

c). César Cui [Starczewski]

8. DZIADY II Poezje, Wilno, 1823

a. As a whole:

1). Moniuszko, a cantata Widma (Spectres). See text, p. 16.

b. Parts:

b. Parts:

1). " Na głowie ma kraśny wianek " (Duet)
a). Moniuszko, Śpiewnik domowy 5 [Jachimecki]

2). " Tu niegdyś w wiosny poranki " (a translation of Goethe's Die Spröde) (Solo)
a). Moniuszko, Śpiewnik domowy 4 [Jachimecki]
b). Stanisław Niewiadomski [Starczewski]

9. DZIADY 111 — Poezje, Vol. 1V, Paris, 1832

a. As a whole, never.

b. Parts:

1). ACT 1, Scene 1

a). " Niedbam jaka spadnie kara, " (Prison Chorus)

1' O. Mieczysław Żukowski, " Pieśń więzienna ", Op. 64. In Pieśni narodowe, Zeszyt 3, A. Piwarski, Kraków, Publisher. (PRCU)

*** 2' Anon. A setting entitled " Pieśń katorzników " is to be found in Barański, Vol. 1, p. 24.

3' Starczewski states that Ks. Świerczek composed a setting for this. The above anonymous setting may or may not be his.

b). " Pieśń ma była już w grobie " (Konrad's Song)

1' Intended by Mickiewicz originally to be sung to the tune of " Non più andrai ", from Mozart's Marriage of Figaro, last aria in Act 1.

*** 2' Later Mickiewicz himself is said to have suggested a tune for this. See Wojciech Sowiński, Mélodies polonaises, Album lyrique (1857) and also, reprinted from this, the same in Muzyka, Warsaw 1935, Vol. XII, p. 61.

3' Anon. See Barański, Vol. 1, pp. 86-87.

2). ACT 1, Scene 2

a). " Czem jest me czucie ", from The Improvisation

1' César Cui [Starczewski]

3). ACT 1, Scene 4

a). Chór aniołów: " Braciszka miłego sen rozweselmy "

1' Mickiewicz himself coupled this with a melody from Mozart. See, for full discussion of this, Zetowski, op. cit.

b). Widzenie senne: " Deszczyk tak świeży, miły, cichy, jak rosa... "
1' Władysław Rzepko [Starczewski]

10. DZIADY IV [Written 1821-1822]

a. As a whole, never.

b. Parts:

1). Pieśń pustelnika (The Hermit's Song): " Tyłem wytrmał, ... " (An adaptation from Goethe's Werther)

*** a). Moniuszko, Śpiewnik domowy 7
b). Paderewski, Op. 18, No. 5.
c). Stanisław Niewiadomski [Starczewski]

2). " Tam u Niemnowej odnogi " See KURHANEK MARYLI

*** 3). " Najprzód ciebie wspomina " (Duet)
a). Moniuszko, Śpiewnik domowy 3
b). César Cui [Starczewski]

11. DZIEŃ DOBRY [Written in Odessa, 1825]

a. César Cui [WL]

* Filaretian Song See PIEŚŃ FILARETÓW

12. " Gdybym się zmienił w wstegę złocistą... "

a. Moniuszko, Śpiewnik domowy 2 [Jachimecki]
b. Józef Nowakowski [Starczewski]
c. César Cui, Op. 13, No. 24, written 1878
*** d. Paderewski, Op. 18, No. 6
e. Stanisław Niewiadomski [Starczewski]
f. Leokadja Myszyńska Wojciechowska [Starczewski]

13. GRAŻYNA Poezje, Wilno, 1823

a. Piotr Rytel, a symphonic poem, Grażyna, 1908
b. Jurgis Karnavičius, an opera Gražina, in celebration of the 15th anniversary of Lithuanian Independence, 1933. Text, in 5 acts, adapted from Mickiewicz by K. Inčiura. Première in Kaunas, February 1, 1933.

14. HYMN NA DZIEŃ ZWIASTOWANIA N.P. Poezje, Wilno, 1822

a. Ks. E. Gruberski wrote a setting for this, presented first in the Lwów Filharmonia, 1911. [Starczewski]
b. There is also music for this by Mieczysław Surzyński. Published privately in Chicago, 1928. (PRCU)

* " Idę ja Niemnem... " See DUDARZ

* JAŚ See KURHANEK MARYLI

* " Komu splatasz ślubny wieniec? " See DUDARZ

15. KONFEDERACI BARSCY [Written in French, 1836]

a. A musical arrangement to accompany Tomasz Olizarowski's Polish translation of this was written in 1872 by Henryk Jarecki. Presented in Lwów, Apr. 19, 1872. [Pepłowski, 339]

16. KONRAD WALLENROD — St. Petersburg, 1828

a. As a whole

1). Chopin's First Ballade (in G-minor, Op. 23, 1836), said by some to have been inspired by this. See especially Stan and Keefer, op. cit.

2). Ignacy F. Dobrzyński wrote a large work to Wallenrod but it was never published. [Starczewski, and Jachimecki in Polska]

3). Adapted into an operatic text by the favorite librettist of Verdi (the one who did Aida), Antonio Ghislanzoni. Entitled I Lituani. For this Amilcare Ponchielli wrote a score consisting of a Prologue and 3 acts. The opera had a most successful première at La Scala on March 7, 1874. Repeated, in a revised version, here on March 6, 1875 and again April 4, 1903. Given in Italian in St. Petersburg, Nov. 20, 1884 under the title Aldona, and with this title in Buenos Aires, June 26, 1889. [Loewenberg]

*** 4). Władysław Żeleński, Konrad Wallenrod, an opera in 4 acts, to text of Z. Sarnecki and Władysław Noskowski. Première in Lwów, February 26, 1885. Later revived May 1923, in Poznań.

b. Parts:

1). " Wilija, naszych strumień rodzica " (Halban's Song, Canto 1)

a). Mickiewicz himself is said to have set this to music. See Stan, op. cit., p. 35.

b). Marja Szymanowska. [Starczewski, and Jachimecki in Polska]

*** c). Carl Loewe, " Wilia und das Mädchen ", Op. 50, No. 1. See Loewe, pp. 32-37. (NYPL Main)

d). Ferdinand Hiller, " Pieśń do Wilii ", published as a " most pleasant supplement ", in Adama Mickiewicza Konrad Wallenrod i Grażyna, z przekładem francuskim Kryst. Ostrowskiego, angielskim Leona Jabłońskiego. Wydanie ozdobne za upoważnieniem Autora wykonane pracą, nakładem i staraniem Jana Tyśiewicza, Paris, 1851. For the title page of this, exceedingly well reproduced, see Semkowicz, p. 223.

e). Moniuszko, Śpiewnik domowy 6 (All Mickiewicz)(PRCU)

f). Anon., in Pieśniarz z Polski, Karol Miarka, Ed., pp. 9-10. (PRCU)

g). E. Urbanek, " Wilja ". [Starczewski]

h). Ferdynand Sieber. [Starczewski]

i). Władysław Żeleński. [Starczewski]

j). Anon., in Skarbiec pieśni polskiej, Andrzejowski-Harasowski, Ed., p. 86.

2). Pieśń z wieży (Song from the Tower, beginning, " Któż me westchnienia... ", Canto lll)

a). Marja Szymanowska. [Starczewski]
b). Moniuszko, Śpiewnik domowy 6. (PRCU)

3). " O pieśni gminna, ty stoisz na straży " (Canto 1V)
a). Zygmunt Noskowski. [Starczewski]

4). From " The Wajdelota's Tale " (Canto 1V)
a). Alfred Bogucki, Konik Kiejstuta. [Starczewski] Bogucki's principal title to fame was his propagation of silkworm culture in Poland. He was also a bookdealer and a musician.

5). Alpuhara, A Ballad of Spain (Canto 1V)
a). Marja Szymanowska. [Starczewski]
b). T. Klonowski, a teacher in the Catholic Pedagogical Seminary in Poznań, composed a popular setting of this. See Ziarno, pp. 188-192; also Pieśniarz z Polski, pp. 270-275. (PRCU)

c). Anon. See Adamski, pp. 71-72.
d). E. Urbanek. [Starczewski]

17. KURHANEK MARYLI [Written November, 1820]

a. Stanisław Niewiadomski composed a duet for the part of this known as " Jaś's Song " [Starczewski]. This duet contains lines (" Tam u Niemnowej odnogi... ") which are found also in Dziady 1V (which see).

* " Któż me westchnienia... " (The Song from the Tower) See under KONRAD WALLENROD

* LES CONFÉDÉRES DE BAR See KONFEDERACI BARSCY

18. LILJE Poezje, Wilno, 1822

a. Felicjan Szopski, an opera Lilje, written in the period 1900-1912, first given in Warsaw in 1916. Adaptation of Mickiewicz's text for this begun by the dramatist Stanisław Wyspiański, later carried forward by H. Zbierzchowski, and finally completed by Szopski himself. Wagnerian in style. According to Tadeusz Jarecki it was performed on the Polish Radio in 1936.

b. Tadeusz Szeligowski said by Alicia Simon (Polish Songwriters, p. 46) to have composed a setting for Lilje, using Lithuanian folk melodies collected by himself.

19. " Moja pieszczotka " [Written 1825 in Odessa]

***a. Chopin, Op. 74, No. 8. See text pp. 13-14

b. Moniuszko, 1838. See text p. 15 (PRCU)

***c. Michael Ivanovich Glinka, " K ney ", No. 50 (1843), in Romansy i Pesni, Moscow, 1919. A copy of this volume is in the possession of Mrs. Nina Vernadsky, wife of Professor George Vernadsky of Yale University. We have Mrs. Vernadsky to thank for the text of this song (No. 12).

d. César Cui, " Moya balovnitsa ", Op. 11, No. 16 (1877).

e. Emanuel Kania, a Silesian, author of the popular comic opera Werbel domowy. [Starczewski]

f. Stanisław Niewiadomski. [Starczewski]

g. Władysław Żeleński. [Starczewski]

h. Paderewski, Op. 18, No. 3.

i. Rimsky-Korsakov, " Moya balovnitsa ", a song to L. Mey's translation of Mickiewicz's poem, Op. 42, No. 4 (1897). See Mélodies of Rimsky-Korsakov, pp. 16-18. (NYPL Main)

j. Mateusz Gliński, Editor of Muzyka (Warsaw), wrote a setting entitled " Tylko całować... ". See Muzyka, 1930, Zeszyt 10.

20. " Nad wodą wielką i czystą... " [Written 1838]

*** a. Paderewski, Op. 18, No. 4. Reissued in 194- by Książnica Polska, Glasgow, with English words by Jan Śliwiński.

* " Najprzód ciebie wspomina " See DZIADY 1V

* " Niedbam jaka spadnie kara " " DZIADY 111

21. NIEPEWNOŚĆ [Written in Odessa, 1825]

*** a. Moniuszko, 1838, wrote a setting to German words and it was published in Berlin by Bote und Bock. Later issued in Śpiewnik domowy 7 with Polish words.

b. Zygmunt Biliński. [Starczewski]

c. Władysław Żeleński, one of a group of two songs dedicated to Madam Marya Glücksberg Epstein.

22. ODA DO MŁODOŚCI [Written December 1820]

a. Jasiński. [Starczewski]

b. Henryk Jarecki, Oratorio for chorus, tenor and orchestra, performed in Berlin after World War 1 under the baton of conductor Adam Dołżycki. Première in Lwów by Filharmonia in 1902, with Jarecki himself conducting, according to information gracious supplied by Tadeusz Jarecki.

23. PAN TADEUSZ Paris, 1834

a. As a whole

1). Tomasz Wydżga, " a rich Polish amateur " (Jarecki) wrote an opera on the Pan Tadeusz theme. It was orchestrated and arranged by Jan Gall and printed and performed at the author's expense in Lwów, 1905.

b. Parts:

1). Jasiński, a song " Litwa, ojczyzna moja ". [Starczewski]

2). Marjan Signio, " Melodeklamacja ": music to accompany a reading of the " Concert of Concerts " in Canto lV. This work is available from B. J. Zalewski, 1505 West Thomas St., Chicago 22, Illinois.

24. PANI TWARDOWSKA — Poezje, Wilno, 1822

a. Carl Loewe, " Frau Twardowska ", Op. 51, No. 2, Loewe, pp. 77-93. (NYPL Main)
b. Moniuszko, " Pani Twardowska ", presented in Warsaw, 1869.

c. Henryk Melcer, Choral Ballad

d. W. Szeller, a ballad for baritone or bass, Op. 41. [Starczewski]

25. PANICZ I DZIEWCZYNA — [Written 1822]

a. Carl Loewe, " Der junge Herr und das Mädchen ", Op. 50, No. 2, Loewe, pp. 38-46. (NYPL Main)

b. Moniuszko, Śpiewnik domowy 1 (1842)

* Pielgrzym — See SONETY KRYMSKIE

26. PIERWIOSNEK — Poezje, Wilno, 1822

*** a. Carl Loewe, " Die Schlüsselblume ", Op. 49, No. 2, Loewe, pp. 12-19. (NYPL Main)

b. Mieczysław Sołtys, Solo and women's chorus. [Starczewski]

27. PIEŚŃ FILARETÓW — [Written December 1820]

a. Moniuszko, " Pieśń towarzyska ". For this, see Piotr Maszyński's Lutnia, 2nd Series, Part 2, Warsaw, 1904, pp. 261-265. (PRCU)

b. There are a number of anonymous settings of this: see,
*** Barański, Vol. 1, p. 101; Pieśniarz z Polski, pp. 172-174 Małłek, Ziarno, pp. 193-4; and Adamski, pp. 146-147.

* " Pieśń ma była już w grobie... " — See DZIADY 111

* Pieśń pustelnika — " DZIADY 1V

* Pieśń strzelca — " DZIADY 1

* Pieśń z wieży — " KONRAD WALLENROD

28. PIEŚŃ ŻOŁNIERZA — [Written 1832]

a. Often sung to the music found on pp. 24-25 of Barański, Vol. 1.

b. With other music, anon., and with the title " Tęsknota " (Longing), this is found in Skarbiec, Andrzejowski, Ed. p. 84.

c. Starczewski says Ks. Świerczek set this to music.

d. E. Urbanek wrote a song " O żołnierzu tułaczu ", which may, or may not, be a setting of this poem.

29. " Polały się me łzy czyste... " [Written in Lausanne, 1838-40]

a. Paderewski, Op. 18, No. 1.

b. Piotr Maszyński. [Starczewski]

c. Stanisław Niewiadomski. [Starczewski]

*** d. Władysław Żeleński. A song which he dedicated to Madam Róża Potocka Raczyńska, mother of Edward Raczyński, Ambassador of Poland to England before and during the Second World War.

e. Szumowski. [Starczewski]

f. Władysław Rzepko. A setting for three voices. [Starczewski]

g. César Cui, 1876. Starczewski, also WL]

h. Zygmunt Noskowski. [According to Madam Marja Granowska]

30. POWRÓT TATY Poezje, Wilno, 1822

a. Moniuszko, Śpiewnik domowy 6 (All-Mickiewicz) (PRCU)

b. Henryk Jarecki, a two-act opera for children. Première in Lwów, 1897. Often repeated in Lwów, it became the property of the Lwów Opera Company, which bought all material pertaining to the work from the Jarecki family on the composer's death in 1918. According to Tadeusz Jarecki, the son of the composer, it is hoped (1947) that the work may be obtained from Poland through diplomatic channels and produced either here or in London.

31. POŻEGNANIE [Written in Odessa, 1825]

a. Piniński. [Starczewski]

32. POŻEGNANIE CZAJLDA HAROLDA [Written in Litwa, 1823-4]

a. A translation of Byron's Childe Harold's Farewell. A musical setting is found in Małłek, Ziarno, Ser. 1, 3rd Ed., Chicago, 1890, pp. 24-27; and in Miarka's Pieśniarz z Polski, pp. 184-187. (PRCU)

33. " Precz z moich oczu " [Written 1822]

a. Chopin, Op. 74, No. 6. See text p. 14.

34. RANEK I WIECZÓR Sonety, Moscow, 1826

a. César Cui. [WL]

35. REZYGNACJA — Sonety, Moscow, 1826

a. César Cui. [Starczewski, and WL]

36. ROZMOWA — [Written in Odessa, 1825]

a. Moniuszko, Śpiewnik domowy 11 (eleven).

b. Michael Ivanovich Glinka, " O milaia deva ", No. 56 (1847) in Romansy i Pesni, Moscow, 1919. Mrs. George Vernadsky of New Haven, Connecticut (Yale University) has a copy of this.

c. Zygmunt Biliński. [Starczewski]

37. ROZMOWA WIECZORNA — Poezje, Wilno, 1822

a. As a whole, never.

b. Parts:

*** 1). Last stanza, beginning " Gdy mnę spokojnym zowią dzieci świata ", set to music by César Cui, Op. 11, No. 19.

38. RYBKA — Poezje, Wilno, 1822

a. Moniuszko, Śpiewnik domowy 6 (All-Mickiewicz) (PRCU)

39. SEN — [Written 1838]

a. Moniuszko, 1838, to a German translation, published in Berlin by Bote und Bock; later with Polish words in the All-Mickiewicz Śpiewnik domowy 6. (PRCU)

*** b. César Cui, " Chociaż zmuszona ", Op. 17, No. 27 (Kiev, 1878).

40. " Słowiczku mój " — [Written in Paris, Aug. 1841]

a. Mickiewicz himself is reputed to have written the first setting for this. See text p. 4 and W. Bełza, Z epoki Mickiewicza (Lwów, 1911), p. 125. The Ostrowski arrangement referred to here is available from Joseph Krygier, Music Publisher, 3132 Richmond St., Philadelphia, Pa.

b. Ferdynand Sieber. [Starczewski]

c. Stanisław Niewiadomski. [Starczewski]

*** d. Władysław Żeleński, a song which he dedicated to the above-mentioned Madam Róża Potocka Raczyńska (see 29d, above).

e. Anonymous settings of this are numerous.

41. SONETY KRYMSKIE — Sonety, Moscow, 1826

a. As a whole:

1). In 1827 the cycle was set to music by Karol Józef

Lipiński. See text p. 9.

2). Moniuszko, Sonety krymskie, for solo, chorus, and orchestra, 1867-8. This consists of a Prelude, followed by sections inspired by eight of the eighteen sonnets: Cisza morska (2), Żegluga (3), Burza (4), Bakczysaraj (6), Bakczysaraj w nocy (7), Czatyrdah (13), Pielgrzym (14), and Ajudah (18). Moniuszko calls the portion based on Bagczysaraj w nocy simply Noc, and the one based on Czatyrdah, Hymn. This work is available for consultation through arrangement with Mr. B. J. Zalewski, 1505 West Thomas St., Chicago 22, Ill. It is not, however, for sale. Mr. Zalewski was kind enough to let us examine his copy.

b. Parts:

1). Stepy Akermańskie (No. 1)

a). Jasiński. [Starczewski]
b). César Cui. [Starczewski]

2). Cisza morska (No. 2)

a). César Cui. [WL]

* Stepy Akermańskie See SONETY KRYMSKIE

42. ŚWITEZIANKA Poezje, Wilno, 1822

a. Marja Szymanowska. [Sowiński, Starczewski]

b. Carl Loewe, " Das Switesmädchen ", Op. 51, No. 1 (1836), Loewe, pp. 47-76. (NYPL Main)

c. Chopin is believed to have been under the spell of this when in 1838-9, at Majorca, he composed the Second Ballade (in F-major), Op. 38. Gerald Abraham agrees with this view (see Monthly Musical Record, Mar.-Apr., 1944, Vol. 74, p. 53, note), as does also Jachimecki (Polska, jej dzieje i kultura, 1931, Vol. III, p. 656). Jean Stan (op. cit. in Bibliography) attempts to link the Second Ballade not with Switezianka, but with the quite different Świteź. See also Lubov Keefer, article cited in Bibliography. The last mentioned author is not thoroughly familiar with the two ballads of Mickiewicz, as she says it is in Switezianka that we find the lost princesses, who take vengeance on their fatherland's despoilers. Actually this is one of the themes of Świteź.

d. Moniuszko, Śpiewnik domowy 1.

*** e. Rimsky-Korsakov, " Svytezianka ", Op. 7, No. 15, composed in the period 1866-70. See Mélodies of Rimsky-Korsakov, in NYPL Main.

f. In 1897 Rimsky-Korsakov composed a cantata " Svytezianka ", for soprano, tenor, chorus and orchestra, " with music bor-

rowed from an old song of mine ", as he says in My Musical Life (1942, p. 367). This was Op. 44, No. 3.

g. Anon. In Pieśniarz z Polski, pp. 111-115. (PRCU)

h. Guniewicz, " Świtezianka ", in Małłek, Ziarno, Ser. 2, Chicago, 1887-1898, pp. 28-33. (PRCU)

i. Zygmunt Noskowski, a cantata Świtezianka.

j. Bolesław Dembiński, " Świtezianka ", Śpiewnik zbiorowy, Poznań, 1910, pp. 84-86.

k. Eugenjusz Morawski, a ballet Świtezianka, given in Warsaw in 1931. Reviewed by Karol Stromenger, Wiadomości literackie, No. 386, May 24, 1931.

43. ŚWITEŹ — Poezje, Wilno, 1922

a. Believed by some, probably erroneously, to have influenced Chopin in his Third Ballade (in A-flat major), Op. 47, 1841. See 42c, above.

44. " Te rozkwitłe świeżo drzewa " — [Date unknown]

a. Władysław Żeleński. [Stojowski]

b. Władysław Rzepko. [Starczewski]

45. TOASTY — [Written in Wilno about 1820]

a. Piotr Maszyński, a choral work. [Starczewski]

* TRYJOLET — See DUDARZ

46. TRZECH BUDRYSÓW — [Written in Moscow, 1827-8]

a. Carl Loewe, " Die drei Budrisse ", Op. 49, No. 3, Loewe, pp. 20-31. (NYPL Main)

b. Believed by some to have inspired Chopin in his Fourth Ballade (in F-minor), Op. 52, compiled at Nohant, 1843. See 42c and 43a, above.

c. Moniuszko, Śpiewnik domowy 12.

47. WIDZENIE SIĘ W GAJU — Sonety, Moscow, 1826

***a. César Cui, Op. 86, No. 5. A song dedicated to Bolesław Grodski. For this, with Russian, German, and Polish words, see J. H. Zimmermann, Lieder und Romanzen, in NYPL Main.

* " Wilija, naszych strumień rodzica " See KONRAD WALLENROD

48. ZALOTY — [Written in Odessa, 1825]

a. César Cui. [Starczewski]

49. " Znasz-li ten kraj? " [Written in Naples, June 1830]

*** a. Moniuszko, Śpiewnik domowy 4

b. Józef Nowakowski. [Starczewski]

c. Stanisław Niewiadomski. [Starczewski]

* Żegluga See SONETY KRYMSKIE

50. ŻYWILA [Written in Wilno, 1819]

a. Alojzy Dworzaczek, an opera Żywila, libretto by Wiłkaszewska. [Starczewski]

Items unidentified, unlocated, or otherwise in question

1. César Cui, Four Sonnets by Mickiewicz, with Polish Words, Op. 48. Mentioned by Grove and Thompson. What sonnets? Also, Starczewski states that César Cui wrote a song to " Pamiętam wieczór ". Could this be the parting scene from Dziady IV? And if so, what number is it in Cui's works?

2. Stanisław Duniecki (1839-1871) is said to have written several songs to words by Mickiewicz. To what poems?

3. Jan Gall. A note from Mr. Mieczysław Haiman (PRCU) mentions a Kantata Mickiewicza by this composer. What is this?

4. What is Gruberski's cantata Do Matki Boskiej (1906) mentioned by Starczewski,

5. Also, Dobrzyński's Pieśń do Matki Boskiej, referred to by same?

6. What works by Mickiewicz are set to music in Jasiński's Pearls of the Poetry of Mickiewicz, noted by Starczewski?

7. Mr. Felix Łabuński states that Mieczysław Karłowicz composed songs to words by Mickiewicz. To what poems?

8. Did Lucyan Marczewski (1879-1935), a great composer of Lieder, write any songs to Mickiewicz words?

9. The firm of Krzyżanowski in Kraków advertises a Duet from Dziady by Zygmnut Noskowski. What portion of which Dziady is this?

10. Józef Nowakowski (1800-1865) composed music for seven poems of Mickiewicz, according to Jachimecki (Polska, Vol. 111, p. 908) For which poems?

11. Who was the composer Piniński: Starczewski mentions him.

12. Were any of the 200 Lieder reputed to have been composed by Michał Świerczyński (b. 1868, in Kraków) to Mickiewicz words?

13. Did Aleksander Zarzycki, Director of the Warsaw Conservatory in Modjeska's day, compose songs to Mickiewicz words?

14. Is Żeleński's " Przestroga " based on anything of Mickiewicz? On Lilje, perhaps? Starczewski mentions it.

15. Identify the line, " Nie uciekaj, dziewczę lube, " said by Starczewski to be from Mickiewicz. O. Mieczysław Żukowski is supposed to have composed a song to it.

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PART TWO

TWENTY FIVE SONGS COMPOSED

TO POEMS BY MICKIEWICZ

" Songs of the people! ye who do unite
As with an arch the deeds of former days
With our own time! In you the nations write
Their thoughts and records, and their
trophies blaze
In you...

Flames may destroy the picture, robbers bear
The wealth of ages from us, but the song
Escapes and lives.... "

-- From Konrad Wallenrod,
translated by Henry Reeve

No. 1

Song of the Filaretians

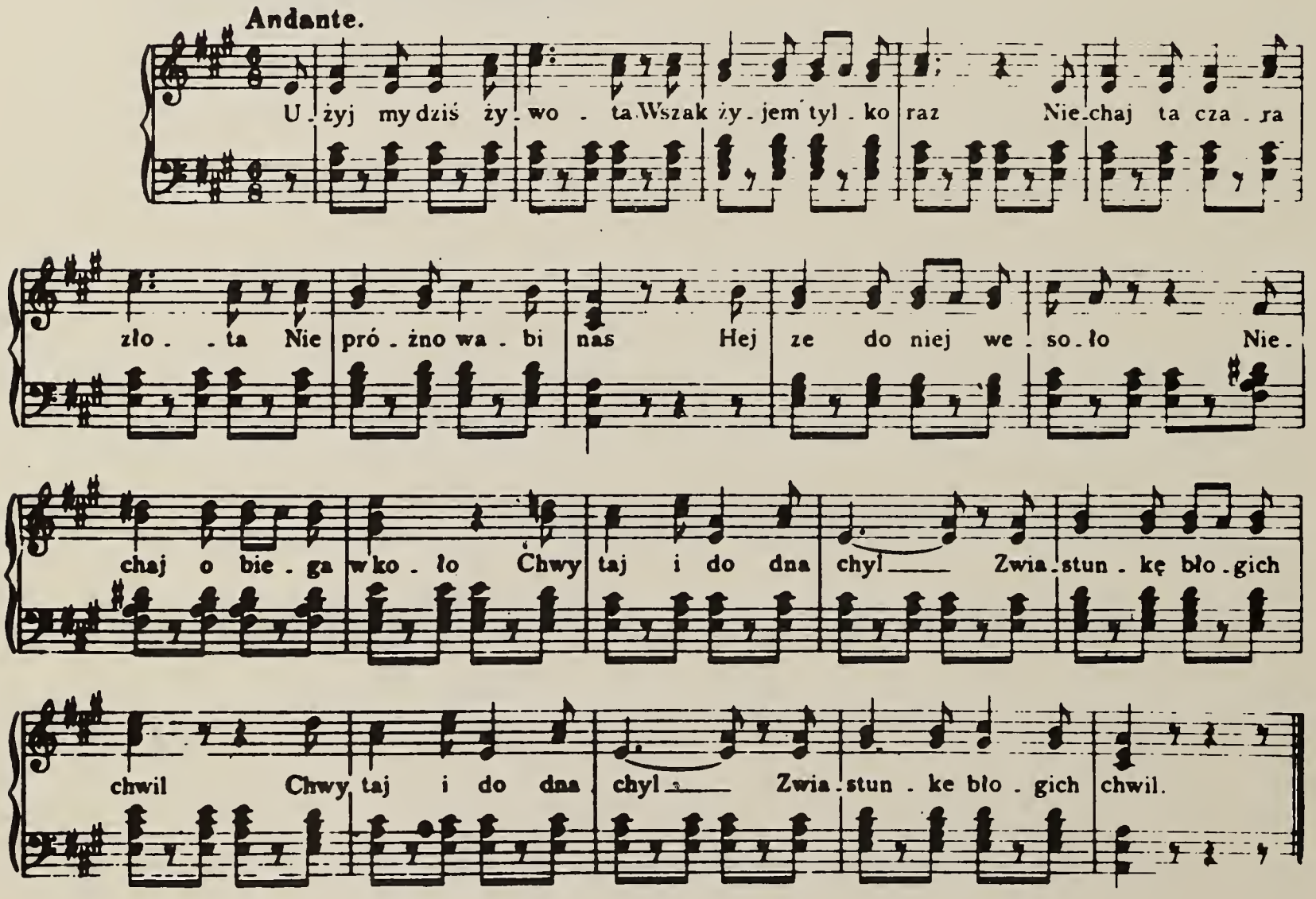
Of life the most make daily,
But once we go this way:
By no false glitter may we
In vain be lured astray.

Salute the moment gaily,
Seize hold and circle round:
Of blissful times but this we
As harbinger hold bound.

The song, of which two stanzas appear above in translation, was written by Mickiewicz after he had been graduated from the University of Wilno and at a time when he was teaching in a gymnasium in Lithuanian Kovno.

Half cultural, half patriotic in its purposes, the Filaretian Society embraced within its membership most of the outstanding students in the university, among them, in the year of his graduate studies (1821-1822), Mickiewicz himself.

Mickiewicz's Filaretian Song was a kind of local Gaudeamus igitur.


Andante.
U - żyj my dziś ży - wo - ta Wszak ży - jem tyl - ko raz Nie chaj ta cza - ra
zło - - ta Nie pró - żno wa - bi nas Hej ze do niej we - so - ło Nie -
chaj o bie - ga wko - ło Chwy taj i do dna chyl Zwia - stun - kę bło - gich
chwil Chwy taj i do dna chyl Zwia - stun - ke bło - gich chwil.

THE HUNTSMAN'S SONG

No. 2.

Śród wzgórzów i jarów
I dolin i lasów;
Śród pienia ogarów
I trąby hałasów;

Na koniu, co lotem
Sokoły zadumi,
I z bronią, co grzmotem
Pioruny zatłumi;

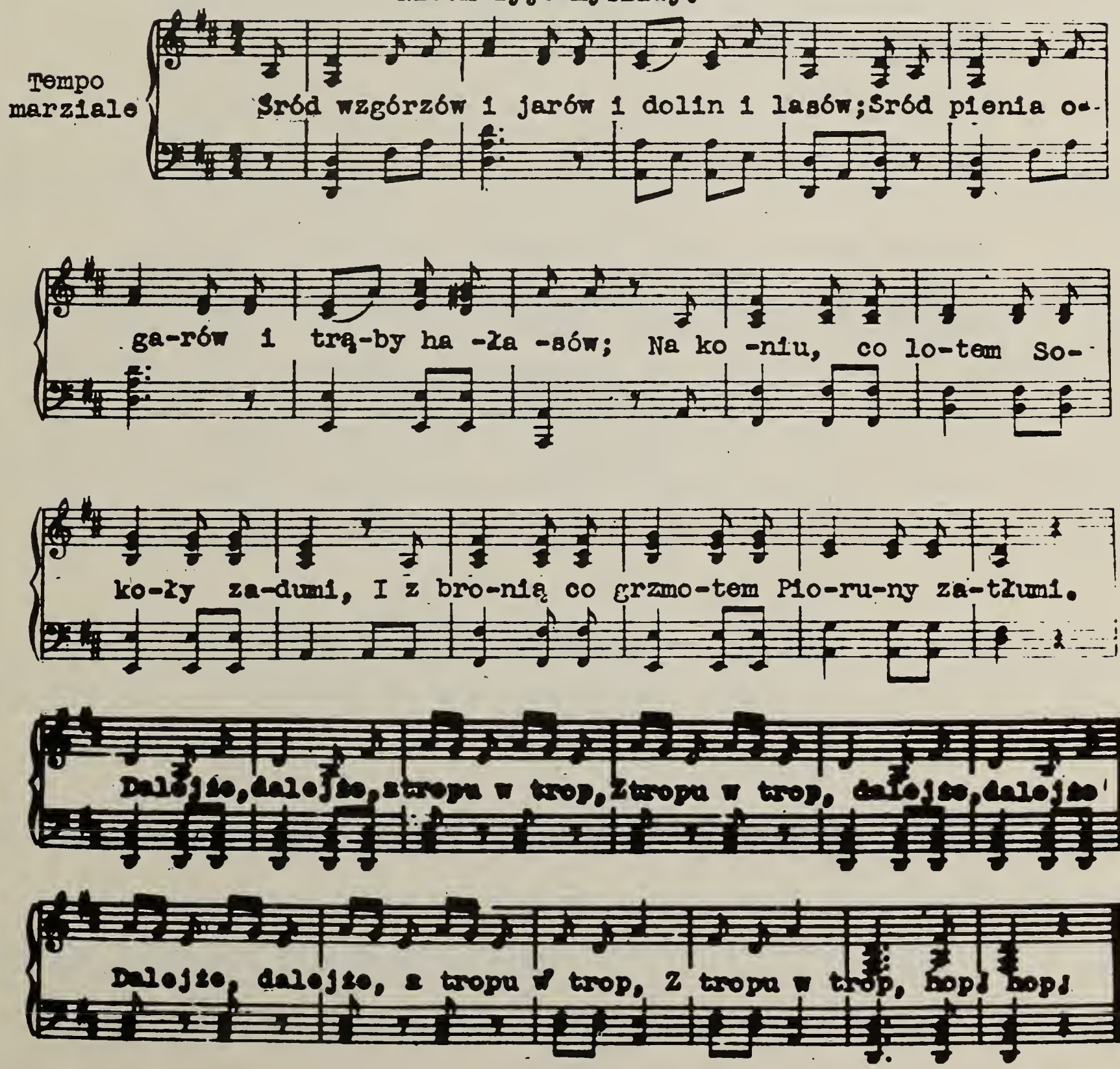
Wesoły jak dziecko,
Jak rycerz krwi chciwy,
Odważnie, zdradziecko,
Bój zaczął myśliwy.

Czy w niebo grot zmierza,
Czy w knieje i smugi:
Stąd leci grad pierza,
Stąd płyną krwi strugi.

Kto w puszczy dojedzie
Odyńca bez trwogi?
Kto kudły niedźwiedzie
Podesłał pod nogi?

Czyj dowcip gnał rojem
Lataczów do sideł?
Kto wstępnym wziął bojem
Sztandary ich skrzydeł?

Witajcież rycerza
Pagórki i niwy!
Król lasów, pan zwierza,
Niech żyje myśliwy!


Tempo marziale
Śród wzgórzów i jarów i dolin i lasów; Śród pienia o-
ga-rów i trą-by ha -ła -sów; Na ko -niu, co lo-tem So-
ko-ły za-dumi, I z bro-nią co grzmo-tem Pio-ru-ny za-tłumi.
Dalejże, dalejże, z tropu w trop, Z tropu w trop, dalejże, dalejże
Dalejże, dalejże, z tropu w trop, Z tropu w trop, hop! hop!

No. 3 The Piper's Song

In the poem Dudarz from which this song is taken, as in the songs from Dziady IV (Nos. 10 and 11), Mickiewicz dramatizes his luckless love for Maryla Wereszczak. The poem was written not long after Maryla herself had become betrothed to another suitor.

The central figures of the ballad are a gray-bearded troubadour and two lads who accompany him. It is high summer, and in all the villages of the Niemen region the festival of St. John - Sobótka in Polish - is being celebrated. The Piper and the two lads have halted in one of the villages to observe the festive doings.

The heaped up branches have been lighted and the young men are beginning to test their skill and agility by leaping over and often through the roaring flames. The Piper views the dancing and casts a sympathetic eye on the playful give-and-take of the garland ceremony: the weaving of the wreaths and the reclaiming of these from the water into which they have been cast.

After a time the people offer the Piper a glass of miód, the honey wine so dear to the Pole. The old man drinks, and then begins to improvise a song, accompanying himself on his harp, while the lads follow him on their flutes.

" I follow the Niemen, the Niemen along,
From village to village I go;
From pine-wood to pine-wood, with music
and song,
Through meadows where green waters flow.

The folk run to listen whene'er I pass
by,
But never a one comprehends.
So all I can do is but stifle a sigh,
And go on where the road never ends.

If once on the way, there should one
understand,
A tear he would shed. I'd reply
With tear of my own, and a clasp of the
hand,
Nor evermore wander and sigh. "

„Idę ja Niemnem“

Words by Adam Mickiewicz

Music by Władysław Żeleński

Andante sostenuto ma non troppo lento.

Śpiew.

Fortepian.

p *pp*

p

I - dę ja Niem - nem, jak Nie - men dłu - gi, Od wio-secz - - ki do wio-

p

poco cresc.

secz - ki, Zbor-ku do bor - ku, z smu-gi na smu - gi, Śpie - wa - - jąc mo-je pio-

poco cresc.

poco miste-

snecz - ki. Wszy-scy się

pp

Ped. *

rioso *espress.*

zbie - - gli, wszyscy slu - cha - li. A - - le nikt mię nie ro -

Ped. * Ped. *

cresc. poco a poco

zu - - mie, Ja-łzy o - cie - ram, westchnie-nia tłu - mię, I i - dę da - lej, i i - dę

cresc. poco a poco

espress. *con duolo*

da lej, a da - lej. Kto mię zro -

espress. *pp*

zu - - - mie, Ten się u - ża - - - li, I

espress.

wbia - - - łe u de - rzy dło - - - nie: U - ro ni łez - kę, i ja u -

Ped. * Ped. *

cresc.

ro - nię, A - le już nie pój - dę da - - - lej. a - le już nie pój - - - dę

cresc. *f* *mf*

da - - - lej.

pp *pp*

Ped. *

No. 4 Triolet

In his second song, the old Piper whom we have previously met in No. 3, tries to get a village maiden, whom he observes weaving a wedding garland, to confess it is she whom he has so long been seeking, she who long ago broke the heart of the Piper's poor friend.

The old man addresses his song to the maiden, but before he can finish it, she has gone, never in this world, probably, to be found again.

For whom are you weaving yon wedding wreath fair,
Of roses and lilies and thyme?
How glad he will be, the young man standing there,
To get such a garland as thine!

For a lover, I know, is the garland so fair,
But why should a tear start to shine?
For him have you woven it, him standing there,
Fashioned roses and lilies and thyme?

To him the bright garland you'll give, who is near:
The roses and lilies and thyme,
E'en though 'tis another has loved you most dear,
And gets neither token nor sign.

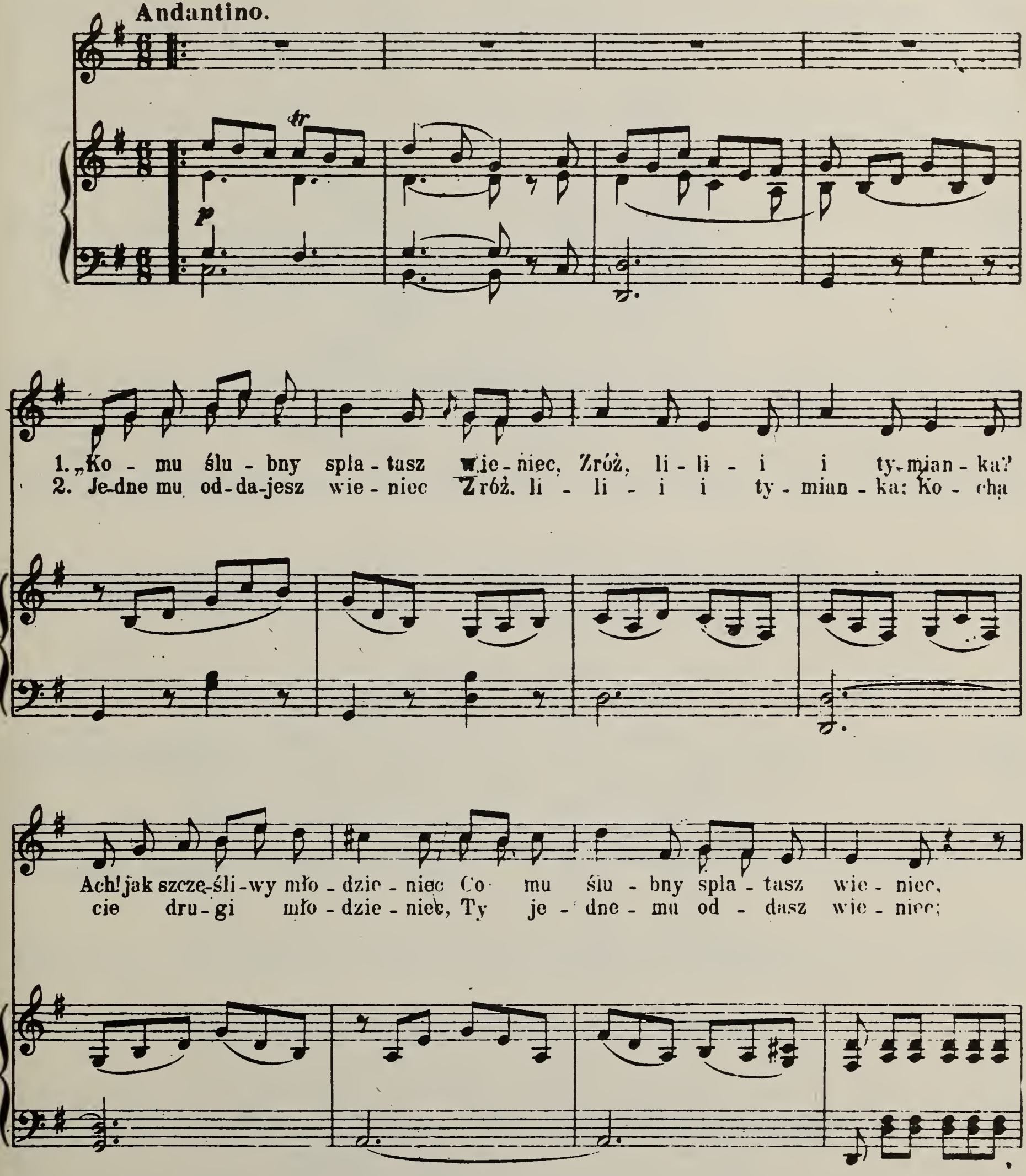
Though blush you and weep for the ill-fated one,
The long-banished lover of thine,
The new one it is that a garland has won
Of roses and lilies and thyme.

TRIOLET.

Words by Mickiewicz

Music by Stanisław Moniuszko

Andantino.


tr
p
1. „Ko - mu ślu - bny spla - tasz wie - niec, Zróż, li - li - i i ty - mian - ka?
2. Je-dne mu od-da-jesz wie - niec Zróż. li - li - i i ty - mian - ka; Ko - cha
Ach! jak szczę-śli-wy mło - dzie - niec Co mu ślu - bny spla - tasz wie - niec,
cie dru - gi mło - dzie - niec, Ty je - dne - mu od - dasz wie - niec;

Pe-wno dla twe-go ko - chan - ka. Wy - da - dza łzy i ru - mie - - -
Zo-staw-że łzy i ru - mie - niec Dla nie - szczę-sne-go ko - chan - - -

sp

- - - - niec. Ko - mu ślu - - bny spla - tasz wie - niec.
- - - - ka, Gdy szczę - śli - - wy bie - rze wie - niec,

Z róż, li - li - i i ty-mian - ka. Z róż, li - li - i i ty-mian - -
Z róż, li - li - i i ty-mian - ka. Z róż, li - li - i i ty-mian - -

sf *p*

ka.
ka.

Marja Szymanowska
The First to Set the Wilia Song to Music

Wilia, of Litwa's bright streamlets the parent,
Depths hath of gold, cheek of azure enchantment;
Fair the Lithuanian who sips of her water,
Purer the heart of this rosy-lipped daughter.

Wilia flows on amid Kovno's sweet valley,
Tulips among, and narcissus, to dally.
Low at the feet of the maiden reposes
Youth more entrancing than tulips or roses.

Wilia is scornful of valley and flowers,
Seeking the Niemen, that far away glowers.
So Litwa's maiden, home-suitors despises,
Love in her heart for the stranger arises.

Niemen receives with the arms of a giant
Wilia, to bear her past boulders defiant,
Clasping his love to an icy-cold bosom,
Losing them twain in the depths of the ocean.

So it shall be at the end for the maiden,
Far from her valleys, with heart heavy-laden,
Deep shall she plunge in forgetfulness' billow,
Weeping alone on some desolate pillow.

Current and heart, - one but warns them both vainly.
Love shall the maiden; the Wilia plunge gamely
On, to be lost in the Niemen's mad power,
While the maid weepeth in lone hermit's tower.

Wilija i dziewica.

No. 5

Words by Mickiewicz

Music by Carl Loewe

wo - - dy, czystsze ma ser - ce, śli - czniej - sze ja - go - dy. Wi -

li - ja___ w mi - łej kowieńskiéj do - li - nie, śród tu - li - pa - nów

cresc.

i nar - cy - sów pły - nie; u nóg Lit - win - ki naszych kwiat mło -

cresc.

dim.

p

dzia - nów, od róż kraś - niej - szy i___ od tu - li - pa - - -

dim.

p

nów: Wi - li - ja gardzi do - li - ny kwia - ta - mi, bo szu - ka

Nie - mna swe - go o - blu - bień - - ca; Lit - win - ce nu - dno

dim.

mię - dzy Lit - wi - na - - mi, bo u - ko - cha - ła cu - dze - go mło -

dim.

più agitato

dzień - ca. Niemen wgwałto - - wne po - chwyci ra -

più agitato

cre - - scen - do

sf sf

mio - na, nie-sie na ska - ły i dzi - kie prze-stwor - za,

Ped.

tu-li ko-chan-kę do zi-mne-go ło - na, i gi - ną

ra - zem wgłę-bo-ko - ściach mo - rza. I cie - bie również przy-

dim.

cho - dzień od - da - li z oj - czy-stych do - lin, o Li-twin-ko

bié - dna, i ty u - to - niesz wza - pomnie - nia fa - li,

a - le smut - niej - - sza, a - le sa - ma

je - dna. Serce i po - tok o -

strze - gać da - re - mnie dzie - wi - ca ko - cha i Wi - li - ja

bie - - ży: Wi - li - ja zni - kła w u - ko - cha - nym Nie - mnie, dzie -

p

Ped. *

wi - ca pła - cze w pus - tel - ni - cséj wic - ży, dzie - wi - - - - ca

dim.

p

pła - - cze w pu - stel - - ni - - - - - - - cséj

dim.

p

f

wie - - - - - ży.

p

pp

morendo

No. 6 The Primrose

This is one of the earliest of the many poems inspired by Mickiewicz's love for Maryla Wereszczak. It was published in the poet's first volume of collected verse, in Wilno, in 1822, and was perhaps the most popular of all the poems contained in this volume.

Prelude

The skylark has scarce overflooded the bower
Of heaven with springtime's first tune,
When the primrose, of springtime the earliest flower
Bursts forth into ravishing bloom

The Poet

Too soon, little one, you have blossomed,
The northwinds yet ravage the sky.
With snowdrifts the hillocks are bosomed,
The trees in the grove are not dry.

So dim then your eyes' golden lustre,
And hide 'neath your mother's skirt,
Lest the dew, or the wind's icy bluster,
Your tender gold petals should hurt.

For us go the minutes on butterfly wing,
And swift blows the noon's fatal breath.
But better an instant of living in spring,
Than months in the season of death.

The Primrose

An offering fit for the gods do you seek,
Some gift for a sweetheart or friend?
Then fashion my blossoms in bounteous wreath,
And garland of garlands you'll send.

Low down in the grasses, in woodland far,
Little blossom, you ever grow.
So fragile and tiny and modest you are:
Why is it we praise you so?

The Poet

As you say, you're but good for a garland or wreath,
Does that so endow you with might?
Or is it because you make everyone breathe
The tenderest words at your sight?

The dear little angel of virginal spring,
I'm called by the lover and friend,
Who never would choose any glittering thing,
But blossoms most modest would send.

The Primrose

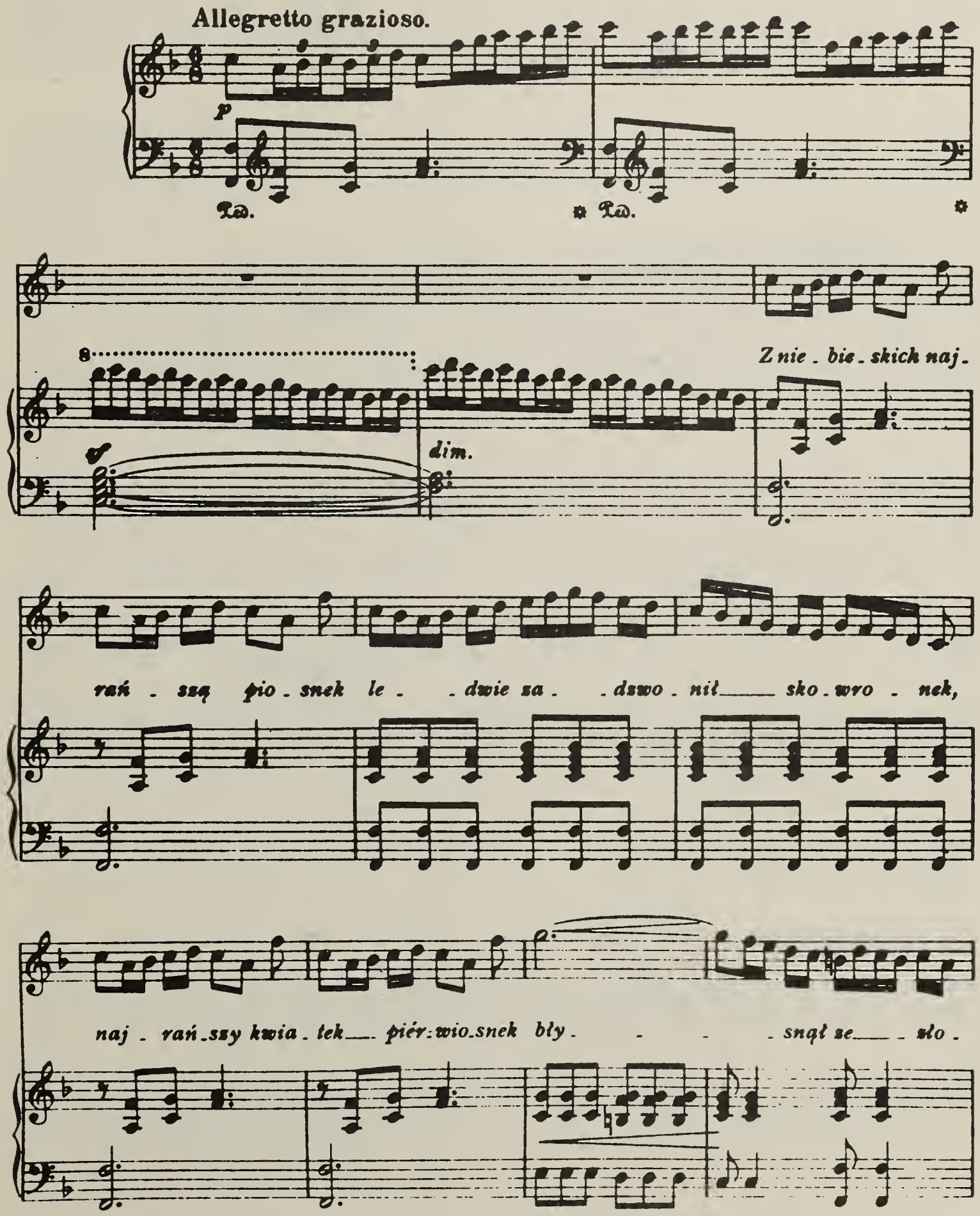
Am I worthyto offer a sweetheart, or not?
You answer, Maryla dear!
Youth's earliest budding has scarce been forgot,
When I comfort its earliest tear.

Pierwiosnek.

(Primula veris.)

Words by Mickiewicz

Music by Carl Loewe


Allegretto grazioso.
p
Ped.
Ped.
8
dim.
Z nie . bie . skich naj .
ran . szą pio . snek le . . dwie za . . dzwo . nił sko . wro . nek,
naj . ran . szy kwia . tek piér: wio . snek bły . . snął se . ło .

tych ob - sło - - nek.

[*Ja.*]

Za - wcze - śnie, kwia -

dim.

p

tku, za - wcześnie, je - szcze - poł - noc mro - zem dmu - cha, z gór bia - łe nie

ze - szły pleś - nie, dą - bro - wa je szcze — nie su - cha.

con anima, espressivo

Przy- - -mruś sło- - - -ci - ste ——— świa - tet - ka,

u- - - -kryj się——— pod ma - tki— rą - bek; nim cię zgu - bi

p *p*

srzo - nu są - bek, lub chłodnéj ro - sy——— pe - ret - - - -ka.

cresc.

p

[Kwiatek.]

Dni_ na-sze jak dni__ mo-tyl-ka, ży-ciem wschód, śmiercią__ po-łu-dnie;

le-pszaw kwietniu je-dna chwil-ka, jak_____ wje-sie-ni

ca-łe_ gru-dnie. Czy__ dla bo-gów szu-kasz da-tku,

czy__ dla dru-ha lub__ ko-chan-ki, u-pleć wia-nek

cresc.

zme - go kwia - tku, wia - - nek to

cresc.

dim.

p

bę - dzie nad wian - ki.

f

p

[Ja.]

W po - dłéj traw - ce, w dzikim la - sku - u - - ro - śleś, — o —

p

Kw.

kwia - tku lu - by! ma - ło wzro - stu, ma - ło bla - sku, cóż — ci — da - je —

Kw.

ty - le___ chlu - by? Ni___ to ko - lo - ry___ ju - trzen - ki,

ni sa - wo - je tu - - li - pa - - na, ni___ li - li - - jo -

we___ su - kien - ki, ni ró - ży pierś ma - - lo - wa - na.

U - - pla - tam cie - bie do_wian - ka; lecz skąd - że___ u -

fno - ści ty - le! Przy - ja - cie - le i ko - chan - ka

czy cię po - wi - ta - ją mi - le?

Ped. ✲Ped. ✲

[Kwiatek.]

Po - wi - ta - ją przy - ja - cie - le mnie wio - sny mło -

déj a - nio - łka; przy - jaźń ma bla - sku nie wie - le, cie - - - -

dim. p

. . . nie lu . . . bi, jak me ziół . . . ka.

Czym ko . chan . ki go . . . dzien rą . czek, po . wiédz nie . . . bie .

ska Ma . ryl . ko! Za piér . wszy mło . do . ści pą . czek, sy . skam

cresc.

rallent. dolente

piér . . . wszą... ach! lzę tyl . . . ko.

[colla parte] p

Title Page of a Poznań Edition of Loewe's Song

The Siren of Lake Świteź

This ballad is of all the poems of Mickiewicz in this genre the most popular with composers (see pages 31-32). The Polish text is too long to give in full, but here are two portions: the pastoral opening stanzas, in which a country lad is seen courting a mysterious maiden at dusk on the banks of Lake Świteź; and the climactic closing stanzas in which the lad is lured into the depths of the lake by the siren who dwells in its depths.

Jakiż to chłopiec piękny i młody,
  Jaka to obok dziewica,
Brzegami sinej Świtezi wody
  Idą przy świetle księżyca?

Ona mu z kosza daje maliny,
  A on jej kwiatki do wianka;
Pewnie kochankiem jest tej dziewczyny -
  Pewnie to jego kochanka. -

....

Burzy się, wzdyma i wre aż do dna,
  Kręconym nurtem pochwyca,
Roztwiera paszczę otchłań podwodna,
  Ginie z młodzieńcem dziewica.

Woda się dotąd burzy i pieni;
  Dotąd przy świetle księżyca
Snuje się para znikomych cieni:
  Jest to z młodzieńcem dziewica.

Ona po srebrnem pląsa jeziorze,
  On pod tym jęczy modrzewiem.
Kto jest młodzieniec? strzelcem był w borze.
  A kto dziewczyna? ja nie wiem.

SWITEZIANKA

Words by Mickiewicz

Music by Rimsky-Korsakov
(1867)

Andante. M.M. ♩ = 80.

Piano.

cresc. *dim.*

pp *f*

cresc. *dim.*

pp *f*

pp

8

Canto.

p

8 8

8

pp

8

8

p

cresc.

pp

dim.

f

cresc.

dim.

f

pp

pp

p

cresc.

p

p

pp

d

8

8

ddd

f

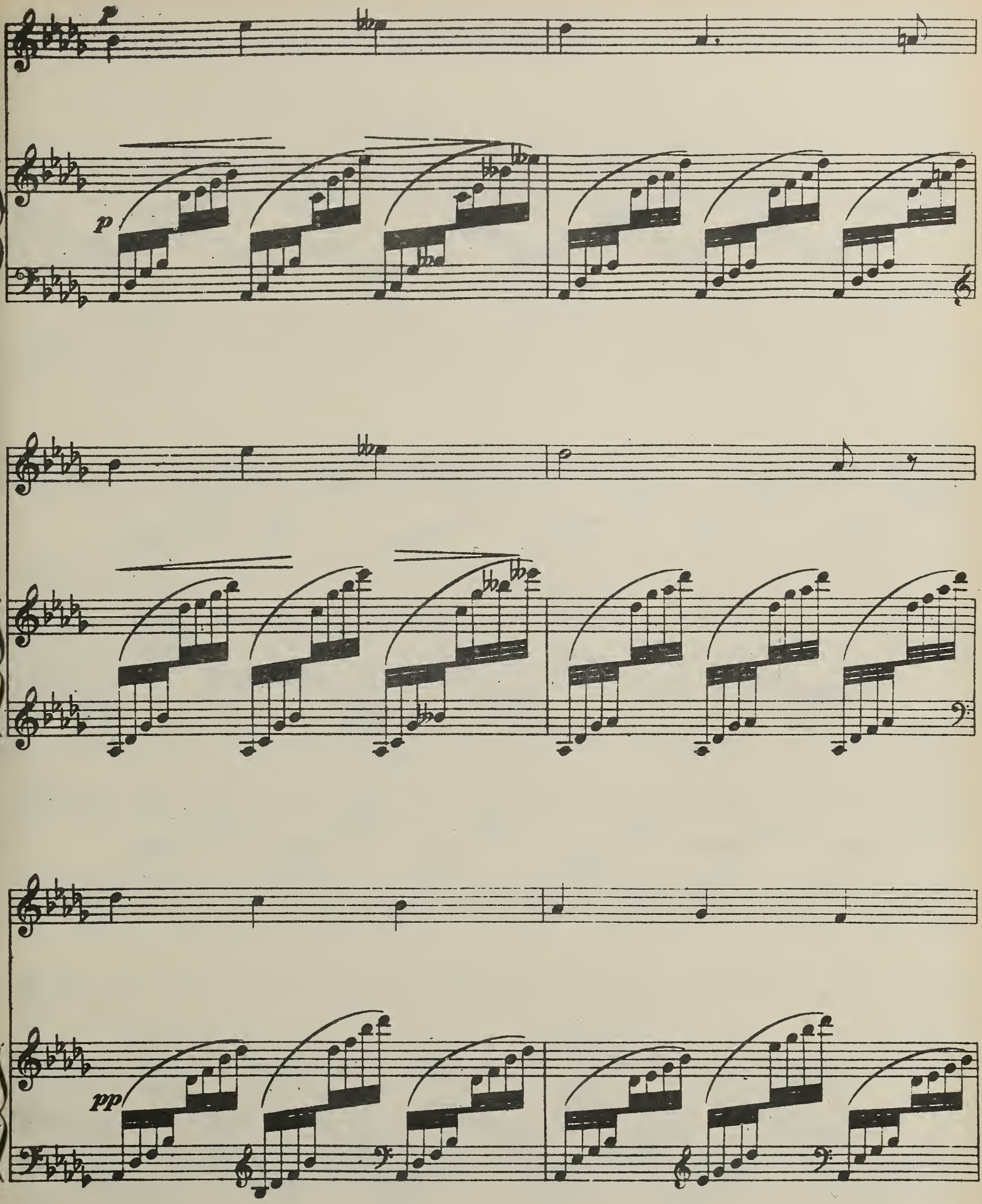
dd

f

d

8

d


p
pp

pp

cresc.

dim.

cresc.

dim.

p

cresc.

dim.

p *cresc.*

pp

cresc.

p

cresc.

pp

dim.

pp

cresc.

pp

dimin.

f

p

dim.

8

PRISON SONG from DZIADY 111

This mocking and ironic challenge, composed by the students incarcerated with Mickiewicz at Christmas time 1823, is still popular with Poles seeking to overthrow tyranny, in whatever place they may find it.

Pahlen, it will be recalled, was a leading figure in the conspiracy which overthrew the tyranny of the mad Emperor Paul in 1801.

Heedless what the fate it bring me,
Mines, Siberia, prison bar,
Faithful servant you shall find me,
Ever working for the Tsar.

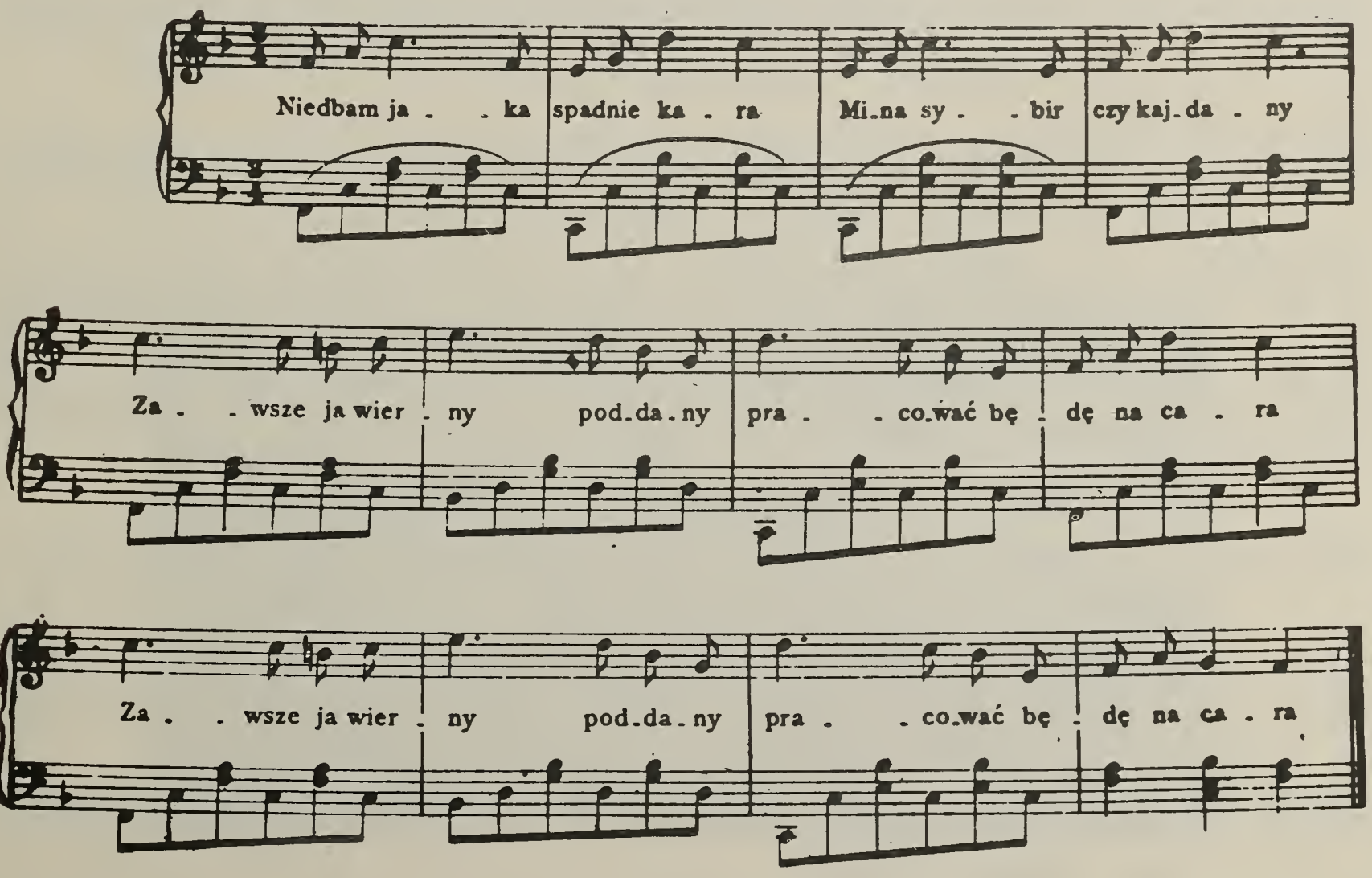
If in mines, I shall be dreaming,
As my pick the iron cracks:
This shall make that forth is streaming,
For the Tsar a goodly axe.

Or in exile if you find me,
To a Tatar maiden wed,
Still I'll dream, for thus it may be
For the Tsar a Pahlen's bred.

Settled in some distant country,
Diligent I'll till the soil,
Sowing crops upon it yearly,
Flax and hemp, with eager toil.

Hoping from the hemp there may be
Rope of grey with silver twined
Fashioned, scarf so fair, so weighty,
As the Tsar himself may bind.

Breed a Pahlen for the Tsar,
Rah, rah rah, rah, rah, rah.


Niedbam ja . . ka spadnie ka . ra Mi.na sy . . bir czy kaj.da . ny
Za . . wsze ja wier . ny pod.da.ny pra . . co.wać bę . dę na ca . ra
Za . . wsze ja wier . ny pod.da.ny pra . . co.wać bę . dę na ca . ra

No. 9 Konrad's Song

Song lay cold within the grave;
  It scented blood - from underground
It rose as vampires rise that crave
  The blood of corpses scattered round.
    Then vengeance, vengeance on the foe,
    God upon our side or no!
    Vengeance, vengeance on the foe,
    God upon our side or no!

Then up spoke Song: " I'll walk by night
  And first I'll gnaw each brother worm;
When he feels my serpent bite
  He shall rise in vampire form. "
    (Repeat refrain)

Then we'll seek the foe at last,
  Suck his blood from him, and hew
His body fine and nail it fast
  Lest he rise a vampire too.

Then his soul to hell we'll snatch,
  Squeeze its immortality
From it. We will gnaw and scratch
  While it yet feels agony.
    Then vengeance, vengeance on the foe,
    God upon our side or no!

The above song burst from the lips of Mickiewicz, transformed from the narcissan Gustav into the sober and vengeful Konrad, a few moments after the students who were in prison with him had finished singing the Prison Song (No. 8).

The translation was made by Dorothea Prall Radin, who has most graciously permitted us to include it here, with Mickiewicz's own musical setting.

" Pieśń ma była już w grobie... "

Allegretto

Words and Music by
Mickiewicz

f risoluto
sf
cresc.
Pieśń ma by - ła już w gro - bie już chło - dna
decresc.
p
Krew pocz - ła z pod zie - mi wy - ciq - dn i jak u - pior powsta - je krwi gło - dna i krwi żą - dn krwi - żą - dn
f - p
sf
crescr.
cresc.
krwi żą - dn Tak zemstą zemstą zemstą na wro - ga z Bo - giem i choć - by mi - mo Bo - ga
1.
p
2. pour finir
Bo - ga
perdendosi
pp

No. 10 The Hermit's Song

A fragment of the 1Vth part of Dziady, the song offered here in translation, with Moniuszko's music, is a bitter outpouring, into the ears of a kindly priest, of the poet's ill-fated love for Maryla Wereszczak. Reeking with self-pity and self-dramatization, the song is an adaptation by Mickiewicz of a portion of Goethe's Werther; it is a good piece of self-portraiture, depicting Mickiewicz as he was in his " Gustav period ", referred to in connection with The Prison Song (No. 8) and prior to his transformation into the Konrad of Song No. 9.

So much have I suffered, so much
do endure,
Alas, death alone seemeth
good!
Were I only loved, as my heart
wishes pure,
For that I would pay with
my blood!

Oh, why is it only this one I
can love,
Why she that alone haunts
my mind?
Oh, why do I choose her, all
others above,
Whom another's betrothal
vows bind?

Pieśń pustelnika.

Słowa z Dziadów Mickiewicza.

St. Moniuszko.

Andantino.

GŁOS.

Fortepian.

mf pp u.c.

mp

Ty - lem wytrwał, ty - le

t.c. mp

mf sf mf mp p pp

wy - cier - pia - - lem, Chy - ba śmiercią, chy - ba śmier - cią bó -

mf mp p pp

- le się u - ko - - - ją! Jeś - lim

mf

u.c. t.c.

pło-chym ob - ra - ził za - pa - łem, ∨ Tę ob - ra - zę, ∧ tę - ob -

ra - zę ∧ krwią o - ku - pię mo - - ją.

(rite.)

cre - scen - do

u. c.

t. c.

a tempo

rall.

∨ Za coś

rall.

a tempo

u. c.

t. c.

dla mnie ∧ ty - le u - lu - bio - - na ? ∨ Na com

p pp

z twojém spotkał się, z twojém spot - kał się wej - rze - - niem?

p pp u. c.

mf f mf

Je - dnąm wy - brał z ty - lu dziew - cząt gro - na,

mp f t. c.

p mp pp sf

I ta cu - dzym przy - ku - ta, cudzym pier - ście - - niem!

p mp (rite.) pp u. c.

crescendo dimi. rit.

t. c. u. c.

No. 11 The Lover's Refrain

This song, as the one just preceding, is from Dziady IV. It is sung by the unhappy young lover, known to us as Gustav, and by a group of children. We find in Gustav's words a note of desperation, in those of the children a mocking note.

Gustav

First she remembers you, thinks of you only,
Thinks every hour, every moment.

Children

How she must love you,
To think every moment!

Gustav

Later it's only each day,
After a time, only weekly.

Children

How she must love you, the maiden,
To think of you weekly!

Gustav

Later it's only each month,
The beginning, or end.

Children

Good she must be, very good,
To remember each month!

Gustav

Water to halt as it flows along clear,
Power demands beyond mine;
Now she remembers me once every year,
But only at Eastertime.

Children

Gracious indeed must the maiden fair be,
Still once a year to be mindful of thee!

" Najprzód ciebie wspomina... "

Words from Mickiewicz's Dziady IV — Music by Moniuszko

Allegretto.

Sopran. *p* Naprzód cie-bie wspo - mi - na co_____

Alt. *p* Naprzód cie-bie wspo - mi - - na co

Fortepian. *p*

_chwi-la co go - dzi - - na_____. Jak - że ko - cha dziew - czy - - na_____ *pp*

chwi - la co go - dzi - na_____. Jak - że ko - cha dziew - czy - na!

scherzando

leggier. _! co chwilę przy - po - mi - na, ach ja - - - - każ to_____ dziewczy - na! *f* *p*

co chwi - lę przy - po - mi - - na, ja - każ to dziew - czy - - na! *f* *sf*

Ped.

mf *p*

Po-tém po ra-zu co dnia, a po-tém co ty-go-dnia, ach_

mf *p*

_ja-ka czu-ła dziew-czy- - - na___ ja ka czu-ła dziew-czy- - - na

co ty-dzień wspo-mi-na___ co ty-dzień wspo-

scherzando

co ty-dzień cie-bie wspo-mi- - - na, co ty-dzień cie-bie wspo-mi- - na

mi-na jak-że czu-ła dziewczy- - - - na. Po-tém

un poco più lento

p dolente

Po - tém co mie - sią - - - - ca, po - tém co mie -

a po - tém co mie - sią - - ca s po - czą - ku al - bo s koń - - -

un poco più lento

fp fp

p

rallentando un pocchettino

sią - ca. Jak do - - bra dziew - czy - - na, jak do - bra dziew - czy - na! co mie-sią-c wspo-

ca.

Co mie-sią-c wspo-

p p

colla parte

a tempo I?

p pp

mi - na. Bie-gą wo-dy w po - to - - ku, bie - gą, bie - gą w po -

pp

mi - - - - na. Bie-gą wo-dy w po - to - ku, bie - gą, bie - gą w po -

to - ku, pa - - mięć nie w na - szej mo-cy, nie w na - - - szej o - na

sf *rallent.* *p*

to-ku, pa-mięć nie w naszej mo - - cy, pa-mięć nie w na-szej

sf *sf* *rallent.*

a tempo.

mo - - cy.

a tempo. *un poco più lento*

Już tyl-ko raz co

mo - - cy.

a tempo. *ral - - len - - tan - - do -* **a tempo.** *un poco più lento*

ro - - ku, o - ko - ło wiel-kiej - no - cy. Ach ja - ka grzeczna dziew-

czy - na! ach ja - ka grzeczna dziew-czy - na co ro - ku cie-bie wspo-

co ro - ku wspo - mi - na, co ro - ku wspo - mi - na,

ac - ce - le - ran -

mi - na, co ro - ku cie-bie wspo - mi - na, juz tyl-ko co

ja - ka grzeczna dziewczy - na! co rok! co rok!

a tempo. Allegro.

Allegro.

a tempo.

pp leggierissimo

ro - ku, już tyl-ko co ro - ku, jak grzecz -

pa-mięć nie w na - szej mo - cy! pa-mięć nie w naszej mo-cy, jak grzecz -

_na dziewczy - - - na, co ro-ku wspo-mi-na, ach ja-każ to grzecz -

_na dziewczyna, co ro-ku wspo - mi-na, ja-każ to grzecz -

sf

- - na dziew-czy-na, już tyl-ko co ro - - - - ku, już tyl-ko co

- - na dziew-czy-na, co ro - - - - ku co

leggierissimo.

ro - - - - - ku! ja-ka grzecz - - na dziewczy - - - na, co ro-ku,

ro - - - - - ku! ja-ka grzecz - - na dziewczyna, co ro-ku, wspo-

wspo-mi-na,ach ja-każ to grzecz - - - na to dziew-czy-na, co ro - ku, co

mi-na, jak grzecz - - - na to dziew-czy-na, co ro - ku, co

cre - - -

ro - ku wspo - mi - na, ach ja - - - - - - ka grzecz -

ff Presto.

più presto

ro - ku wspo - mi - na, ach ja - - - - - - ka grzecz -

ff

Presto.

più presto

scen - - - - do -

ff

sff

sff

sff

Prestissimo.

- - - na dziew - czy-na.

- - - na dziew - czy-na.

Prestissimo.

sf sf sf sf

No. 12 My Dearest Darling

The Polish words of this most popular of all Mickiewicz's love lyrics are as follows,

Moja pieszczotka, gdy w wesołej chwili,
Pocznie szczebiotać i kwilić i gruchać:
Tak mile grucha, szczebioce i kwili,
Że nie chcę słówka żadnego postradać,
Nie śmiem przerywać, nie śmiem odpowiadać,
I tylko chciałbym słuchać, słuchać, słuchać.

Lecz mowy żywość, gdy oczki zapali,
I pocznie mocniej jagody różować,
Perłowe ząbki błysną śród korali:
Ach! wtenczas śmielej w oczęta poglądam,
Usta pómykam i słuchać nie żądam,
Tylko całować, całować, całować.

Mickiewicz wrote these burning lines in Odessa, in 1825, addressing them to Caroline Sobańska. The first to compose music to accompany them was Chopin, who used them as a message of farewell to his own sweetheart Marja Wodzińska (sse p. 14). A translation of the poem is offered here for the music-lovers w ho do not understand Polish.

Often my darling, in moments of pleasure,
Warbles and twitters and chirps to me sweetly:
Warbles enchantingly to me, my treasure,
Causing me dread that a single entreaty
'Scape me: her words how I shudder to miss them,
Longing but only to listen, and listen.

Then, as more swift grows the pace of her chatter,
Flame lights her eye and her cheek's like a berry,
Pearly her teeth 'twixt the coral, unto her
Gaze I more boldly, my two lips in very
Ecstasy raising, to words no more list'ning,
Longing but only to kiss, and keep kissing.

MOJA PIESZCZOTKA

Words by Mickiewicz

Music by Michael Glinka
(1843)

Canto.

Piano.

Tempo di Mazurka. M. M. ♩.= 60.

dolciss.

p

Tempo di Mazurka. M. M. ♩.= 60.

ten. *ten.* *ten.* *ten.*

p

pp

agitato

pp

spianato assai

marcato

dolce

mf *p*

f *mf.*

p dolce *f* *con fuoco*

pp *f*

mf *mf*

p amoroso

p

f

con fuoco

dol -

f

- cissimo

pp

mf

p

No. 13 " Out of my sight! "

Chopin was the only composer, so far as we know, to set to music this bitter rebuke delivered here by Mickiewicz to his lost love Maryla.

The stanzas used by Chopin when he set the poem to music are as follows,

Precz z moich oczu! - posłucham od razu;
Precz z mego serca! - i serce posłucha;
Precz z mej pamięci! - Nie - tegó rozkazu
Moja i twoja pamięc nie posłucha!

Jak cień, tem dłuższy gdy padnie z daleka,
Tem szerzej koło żałobne roztoczy:
Tak moja postać, im dalej ucieka,
Tem grubszym kitem twą pamięć pomroczy.

Na każdem miejscu i o każdej dobie,
Gdziem z tobą płakał, gdziem z tobą bawił,
Wszędzie i zawsze będę ja przy tobie;
Bom wszędzie cząstkę mej duszy zostawił.

In English these are,

" Be off! " you tell me. " Leave my sight! "
I go.
Your heart you bid me flee: I do, but still
Wherever flight may lead, shall stay, I know,
Forever in your heart, beyond your will.

As distant objects cast the longer shade,
And sorrow, orbs that widen ever round,
So thoughts of me your own more deep invade,
The farther off my living self is found.

'Twill be, as lone you muse within some bower,
That oft your vagrant hand will touch a string
And waken chords to make you cry: " This hour
It used to be: this song with him I'd sing! "

" Precz z moich oczu... "

Words by Mickiewicz

Music by Chopin

Larghetto (♩).

poco rall.

poco rall.

p

Andantino espressivo.

mf

p

cresc. dim.

p cresc. dim.

pp

p

p legatissimo

1. 2.

p p

No. 14 To H...

(Written in Naples, June, 1830)

Mickiewicz was an impressionable young man, and often in love. In Naples, in the spring of 1830, his heart was for the moment fixed on Henryka Ankwicz, the daughter of a Border lord, and he could not get her out of his mind.

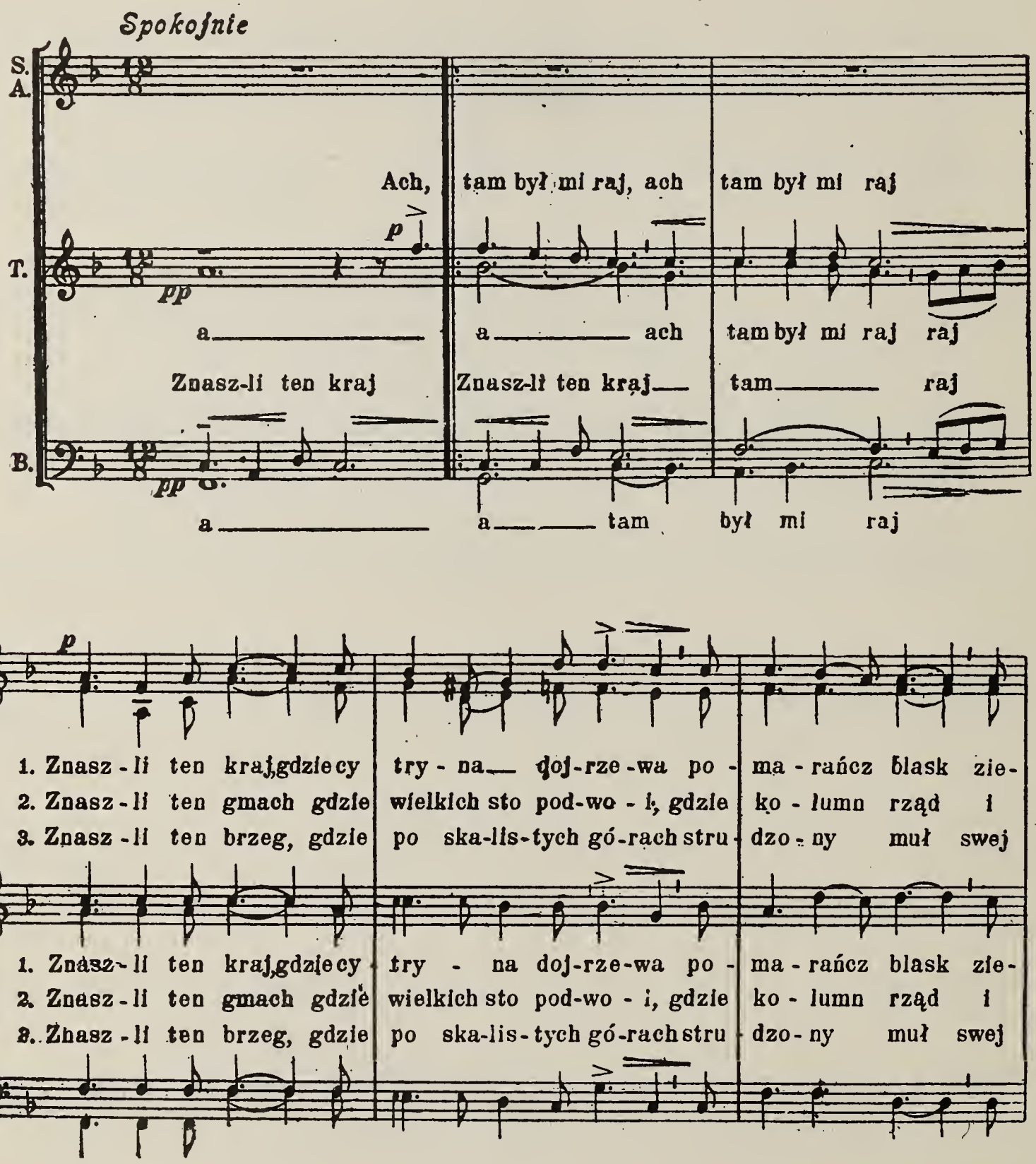
Henryka had been Mickiewicz's confidante and guide in Rome, and now in Naples without her, the poet was lonely. Though there was everything there to delight and enchant him, he kept thinking always of how much more wonderful it would have been if Henryka had been there too. ' Paradise, in very truth, it would have been, with her along, Mickiewicz says in the lines of this poem " To H... ".

As even the foreigner who knows no Polish may recognize, the poem is an adaptation by Mickiewicz of Goethe's well-known song, " Kennst du das Land? ". We give it here, with Moniuszko's music, for two reasons: because it is a fine poem and an appealing song, and because it is an item of interest to the student of comparative literature, who will have evidence here before his eyes of one use to which Goethe's popular lyric was put beyond the borders of the country in whose tongue it was originally written.

ZNASZ-LI TEN KRAJ?

Words by Mickiewicz
(Translated from Goethe)

Music by Moniuszko
Arranged by Maklakiewicz


Spokojnie
S.
A.
T.
B.
pp
p
Ach, tam był mi raj, ach tam był mi raj
a
a ach tam był mi raj raj
Znasz-li ten kraj
Znasz-li ten kraj
tam raj
a
a tam był mi raj
1. Znasz - li ten kraj, gdzie cy try - na doj-rze-wa po - ma - rańcz blask zie-
2. Znasz - li ten gmach gdzie wielkich sto pod-wo - i, gdzie ko - lumn rząd i
3. Znasz - li ten brzeg, gdzie po ska-lis-tych gó-rach stru - dzo - ny muł swej

1.2. pó - kiś ty ze mną — by - ła. Tam był mi raj,
3. gdy - byś ty ze mną — by - ła. Tam był - by raj,

1.2. o mo - ja mi - - - ła tam był mi raj raj,
3. o mo - ja mi - - - ła tam był - by raj raj,

1.2. raj o mo - ja mi - ła tam był mi raj tam był mi raj,
3. raj o mo - ja mi - ła tam był - by raj tam był - by raj,

1.2. tam był mi raj — pó - kiś ty ze mną by - ła.
3. tam był - by raj — gdy - byś ty ze mną by - ła. Ach

1.2. tam był mi raj — pó - kiś ty ze mną by - ła
3. tam był - by raj — gdy - byś ty ze mną

Znasz li ten kraj

1.2. tam był mi raj — pó - kiś ty ze mną by - ła
3. tam był - by raj — gdy - byś ty ze mną by - ła

tam był - by raj.

tam był - by raj, ach,

a — ach tam był - by raj gdy - byś ty ze mną by - - - ła.

Znasz - li ten kraj tam był - by raj gdy - byś ty ze mną by - - - ła.

a — tam

1. lo - ne zło - ci drze-wa? Gdzie wieńcem bluszcz ru - i - ny daw-ne stro - i,
2. tłum po-są-gów sto - i. | A wszystkie mnie wi - ta - ją twa-rzą bla - łą,
3. dro-gi szu-ka wchmurach! Gdzie w gię-bi jam pło - mieniem wrą o - po - ki,

1. lo - ne zło - ci drze-wa? Gdzie wieńcem bluszcz ru - i - ny daw-ne stro - i,
2. tłum po-są-gów sto - i. | A wszystkie mnie wi - ta - ją twa-rzą bla - łą,
3. dro-gi szu-ka wchmurach! Gdzie w gię-bi jam pło - mieniem wrą o - po - ki,

pp

1. gdzie bu - ja laur i cy-prys ci - cho sto - i.
2. piel-grzy-mie nasz achi co się z to - bą sta - ło? 1.2. Znasz-li ten kraj ach
3. a zwierzchu skał w ka - skadach grzmią po-to - ki.

pp

1. gdzie bu - ja laur i cy-prys ci - cho sto - i.
2. piel-grzy-mie nasz achi co się z to - bą sta - ło? 1.2. Znasz-li ten kraj ach
3. a zwierzchu skał wka - skadach grzmią po-to - ki.

mp

1.2. tam o mo - ja mi - ła tam był mi raj! tam był mi raj
3. tam o mo - ja mi - ła tam był-by raj! tam był-by raj

1.2. tam o mo - ja mo-ja mi - ła tam był mi raj
3. tam o mo - ja mo-ja mi - ła tam był-by raj

1.2. tam o mo - ja mi - ła tam był mi raj tam był mi
3. tam o mo - ja mi - ła tam był-by raj tam był-by

No. 15 Uncertainty

This tender lyric, addressed by Mickiewicz to Joanna Zaleska, wife of Bonaventure Zaleski, was written in Odessa, in 1825. It was to this same couple, one recalls, that Mickiewicz dedicated his long poem Konrad Wallenrod. We offer here only the first two stanzas of Niepewność.

Not seeing you, I do not weep, or sigh,
Nor lose my reason when you are not nigh.
Yet, when for long I do not have you near,
My heart seems barren, and my senses drear.
All others then, this question looms above:

Can this be friendship? Must it not
be love?

When once you have departed from my sight,
Remembrance never paints your form aright.
Yet, oft unwittingly in dreams I see
Your image on the rim of memory.
And then all else that question looms above:

Is it but friendship? Must it not
be love?

Niepewność.

Słowa Mickiewicza.

St. Moniuszko.

Moderato.

GŁOS.

Fortepian.

Fine.

Gdy cię nie wi - dzę, nie wzdy - cham, nie pła - czę, Nie
Gdy z o - czu znik - niesz, nie mo - gę ni ra - zu

tra - cę zmy - słów, kie - dy cię zo - ba - czę:
W my - ślach je - go od - no - wię o - bra - zu;

ossia:

mf

Je - dnak - że, gdy cię dłu - go nie o - glą - dam,
Je - dnak - że nie raz, czu - je mi - mo chę - ci,

mf

p pp

Cze - goś mi brak - nie, ko - goś wi dzieć żą - dam,
Że on jest za - wsze bli - sko méj pa - mię - ci,

(sostenuto)

p pp

mp

I tęsk - niąc, so - bie za - da - je py - ta - - - nie:
I zno - wu so - bie pow - ta - rzam py - ta - - - nie:

(a tempo)

mp

p pp

Czy to jest przy - jaźń? czy to jest ko - cha - nie?
Czy to jest przy - jaźń? czy to jest ko - cha - nie?

p pp rite.

p

czy to jest ko - cha - - nie?
czy to jest ko - cha - - nie?

p a tempo p

No. 16 To... (An Improvisation)

A product of the light-hearted Odessa days, this short love lyric has proved itself a " natural " for the musician.

Gdybym się zmienił w wstęgę złocistą,
Co na twem czole połyska;
Gdybym się zmienił w tę szatę mglistą,
Co piersi twoje przyciska:

Drżenia by serca twojego badał,
Czy nie odpowie mojemu;
Z twojem się łonem wznosił i spadał,
Posłuszny tchnieniu twojemu.

Gdybym się zmienił w wietrzyk skrzydłaty,
Co dysze w pogodnem niebie:
W drodze bym mijał najświeższe kwiaty,
A pieścił różę i ciebie.

Może nakoniec Bóg litościwy,
Pracę by moją ocenił;
Może nakoniec byłbym szczęśliwy,
I w twe się serce zamienił. -

And in English,

Could I be changed to the shining gold ribbon,
'Round thy white forehead abiding;
Could I be changed to the misty-blue dolman,
Close thy fair bosom that's hiding,

Swiftly I'd haste to thy heart, with its beating
See if to mine it would answer;
Breathe with the rising and fall of thy breathing,
Losing myself in its rapture.

Could I be changed to the swift-winged zephyr,
Whisp'ring aloft on its journey,
Then in my course as I skimmed every flower,
Roses I'd pluck for thee only.

God in his mercy, from Heaven down gazing,
May wish some blessing to grant me:
Boundless my joy, Him I'd ever be praising,
Into thy heart could He change me!

" Gdybym się zmienił.. "

Words by Mickiewicz

Music by Paderewski

Appassionato, ma non troppo vivo.

Voice.

Piano.

mf

Ped. * Ped. *

Ped. * Ped. *

Ped. * Ped. *

Ped. Ped. 5

agitato e cresc.

agitato e cresc.

5

Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

cresc. *f*

f

3

Ped. Ped. Ped.

accel.

e

molto

cresc.

pp Tempo I.

Tempo I.

sempre calando.

pp

p

rall.

rall.

a tempo.

sf

sf

Ped. ✱ Ped. ✱

sf

sf

Ped. ✱ Ped. ✱ Ped. ✱

rit.

sf

Ped. ✱ Ped. ✱ Ped. ✱ ✱

Ped. * Ped. * *sf* Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

p

pp Ped. * *pp*

No. 17 Song from the Tower

While he was in Russia, Mickiewicz had time to give much serious thought to the mutual relationships existing between his own country Poland and the one in which, perforce, he was living (1824-1828).

It was probably at the time of the poet's visit to the Akkerman Steppe (1825) that the idea came to him of embodying his thoughts concerning these relationships in a dramatic poem.

Mickiewicz did not dare dramatize the conflict which he saw existing between the two governing systems of Poland and Russia openly, using figures, either historic or imaginary, from the two countries themselves, but was obliged to use subterfuge in presenting it, and so resorted to the device of depicting the conflict in the guise of an historic struggle between Lithuania and the German Knights.

It was thus Konrad Wallenrod, a long, heroic poem written by Mickiewicz partly in Odessa, partly in Moscow, and published in St. Petersburg in 1828, was produced. The characters for Wallenrod were found by Mickiewicz in the chronicles of his country's past which he had read with such pleasure and excitement back in Litwa, some in his own father's home, others in the Chreptowicz Library at Szczorse.

The leading figure in the poem, and the one whose very soul is the battlefield in miniature on which the conflict is staged, is, of course, the one whose name gives the poem its title. Konrad Wallenrod is a Lithuanian who by dint of long self-discipline and dedication to a cause works himself up in the hierarchy of the Knights of the Cross until he is at length elected to its highest office, that of Grand Master. This Konrad does in order to work from within against his country's enemies, and ultimately to serve not the German cause but the Lithuanian.

In order to accomplish his great purpose, Wallenrod is obliged to rule out of his life's stern regimen such pleasures as love. Yet he is one who has a great capacity for loving, and one, also, who inspires love, as we see in the devotion of the fair Lithuanian Aldona. It is Aldona who sings the song which we have chosen from Władysław Żeleński's opera Wallenrod.

Aldona is represented as singing this fine aria from the hermit's tower to which reference has already been made in connection with the song Wilia. She is addressing Konrad himself, in the canto (No. 3) immediately following Konrad's election as Grand Master. In Żeleński's opera this song of renunciation, yet of hope, is the leading soprano's final and climactic aria.

Song from the Tower

Words by Mickiewicz — Music by Żeleński

Recitativ.

con anima.

J ke - dy dzie-wic słu-cha - ją ksią - że - ta,

Orch.

con anime.

Wa-lecz-ni wbo - ju, jak na - si ry-ce - rze, Czu-li wmi-ło - ści jak

Trombe.

marc.

Strquartt.

Allegro con moto.

con anime.

na - si pa-ste - rze. Ach od tąd

Arpa

ma - rzę wzłych i do - brych lo sach. Tyl - ko o

cresc.

Bl.

to - bie i tyl - ko o nie - bio - sach, o To - bie

cresc.

Bl.

dim.

ma - rzę wzłych i da - brych lo - sach Tyl - ko o

dim.

p

p

to - bie o to - bie tyl - ko o nie - bio

p

Bl.

p.

sach o nie - bio sach.

Bl.

dolce.

Trombe

f

f

Krzyż na twych pier - siach O - czy me we - se - lił, Wnim o - glą -

f

p

Cl.

Blech.

p

Kag.

p

Strquartt.

cresc.

da - łam przy-szłe szczę - ścia ha - sło Krzyż na twych pier - siach

f

Trombe

ff

Blech.

p

p

o - czy me we - se - lił.

p dol.

Wnim o - glą - da - łam przy - szłe szczę - ścia

Strquart.

Pos.

p

p

ha - sło.

pp

ofz

cresc.

Viol.

p

cresc.

p

Ach!

Ach!

od tąd

cresc.

Arpe.

p

ma - rzę wzłych i do - brych lo - sach o To - bie

tyl - ko o nie - bio - sach tyl - ko o To -

Strquart.

Cl.

Cor.

Fag.

bie. Tyl - ko o To - bie o nie - bio -

Cl.

Fag.

- - sach.

Ob.

Cl.

Nie-

dim.

Ped.

ste - ty! z krzy - ża gdy pio-run wy strze - lił wszyst-ko do ko - ła u - ci - chło,

za - ga - sło.

No. 18 Woodland Rendezvous

Here we have perhaps the most playful of all Mickiewicz's poems. It was written in Russia, probably in Odessa in 1825, and was published in 1826 in the volume Sonnets.

In the poem a maiden is waiting in a grove for her lover. He arrives at last, telling her he was delayed through the chance taking of a wrong path at a moment when the moon was darkened over.

Impatient to see his sweetheart, the lover asks her if she has missed him in his absence, and longed for him.

" How could I not long for you? " she answers.

But when the lover tries to press the maiden's hand and heap kisses on her feet, she draws back as if in alarm.

The young man is at a loss to understand such behavior.

" It seems that tonight I am frightened of everything, " his sweetheart explains, " of the flutter or a leaf, of the crying of the night birds. Is it possible the reason may be that our meeting like this is not right? "

" Not right? " the lover objects. " How can our just sitting here together side by side not be right? How can there be anything wrong in it? But if you say there is, then I'll sit over here, apart from you, and take my enjoyment in merely gazing at you, as if, instead of your being my earthly angel, you were already my heavenly one! "

Widzenie się w gaju.

Words by Mickiewicz

Music by César Cui

p

„Lu-by niew-dzię-czni-ku!

3

Py-taj się czy ja my - ślеć o czém in-nem

p

mo - gę!"

mf 3

„Poz-wól us-cis-nąć dło - nie, u - ca-ło - wać no-gę.

a tempo

riten.

p

f

Ty drzysz! cze-go?"

p

„Ja nie wiém. Błą-dząc po ga-j - ku,

riten. a tempo

mf

p

3

lę-kam się szme-ru liś - cia, no-cnych pta-ków krzy - ku.

pp

Ach! *mu - si - my być win - ni kie - dy czu - jem trwo - gę!"*

pp

mf

„Spój - rzyj mi w o - czy, w czo - to:

ri - ten.

Poco meno mosso.

p

ni - gdy zta-kiém czo - tem nie i - dzie zbrod - nia, trwo - ga nie pa - trzy tak

mf *p*

śmie - le. *Prze-bóg! je - steś-myż win - ni że sie-dzie-my spo - tem?* *Wszak* *p*

sie - dzę tak da - le - ko, mó - wią tak nie wie - le,

i za - ba-wiam się z to - ba, mój ziem - ski a - nie - le, jak gdy-byś już nie-bies-kim

sta - la się a - nio - łem."

No. 19 Conversation at Dusk

Although the composer whose musical setting of this poem we offer opposite treated the fragment which he used of this poem as a love lyric, Mickiewicz intended it rather as an address to his God. It is thus no love poem at all, but an outpouring and a confession.

The composer uses here only the third and final section of the poem, the brief but powerful climax of the verse.

Although a being calm, earth's
judgment holds me,
The soul from earth I hide is
tempest-riven.
A lonely pride, as cloak of mist,
enfolds me,
Keeping the thunderbolts inside
safe hidden.
Upon Thy breast alone, when all
are sleeping,
Do I the storm pour out, in floods
of weeping.

ROZMOWA WIECZORNA

Words by Mickiewicz

Music by César Cui

Moderato maestoso.

CANTO.

CANTO.

PIANO.

mf

Gdy mie spokoj - - nym

mf

p

p

zo - - wią dzie - ci swia - - - - ta

Burz - li - wa du - - - - - - sze

kry - ję przed ich o - - - kiem l o - bo - jet - - - na

du - - - ma, jak mgły sza - - - ta, Wnet iżnepio-

ru - - ny pozła - - ca ob - ło - - kiem;

pp

I tyl - ko w no - cy, ci - cho,

ritard.

na Twe ło - no

pp

pp

ritard.

a tempo.

mf

Wy_le_wam bu - - rze, we

ff

łzy

rozto - pio - - - -

mf

ff

a tempo.

p

f

- - - na.

p

ppp

No. 20

A Dream

Here we have another of the love verses written by Mickiewicz in Odessa in 1825 and addressed to Caroline Sobańska.

Only the first three stanzas of the poem were used by César Cui, whose musical setting accompanies our translation of these.

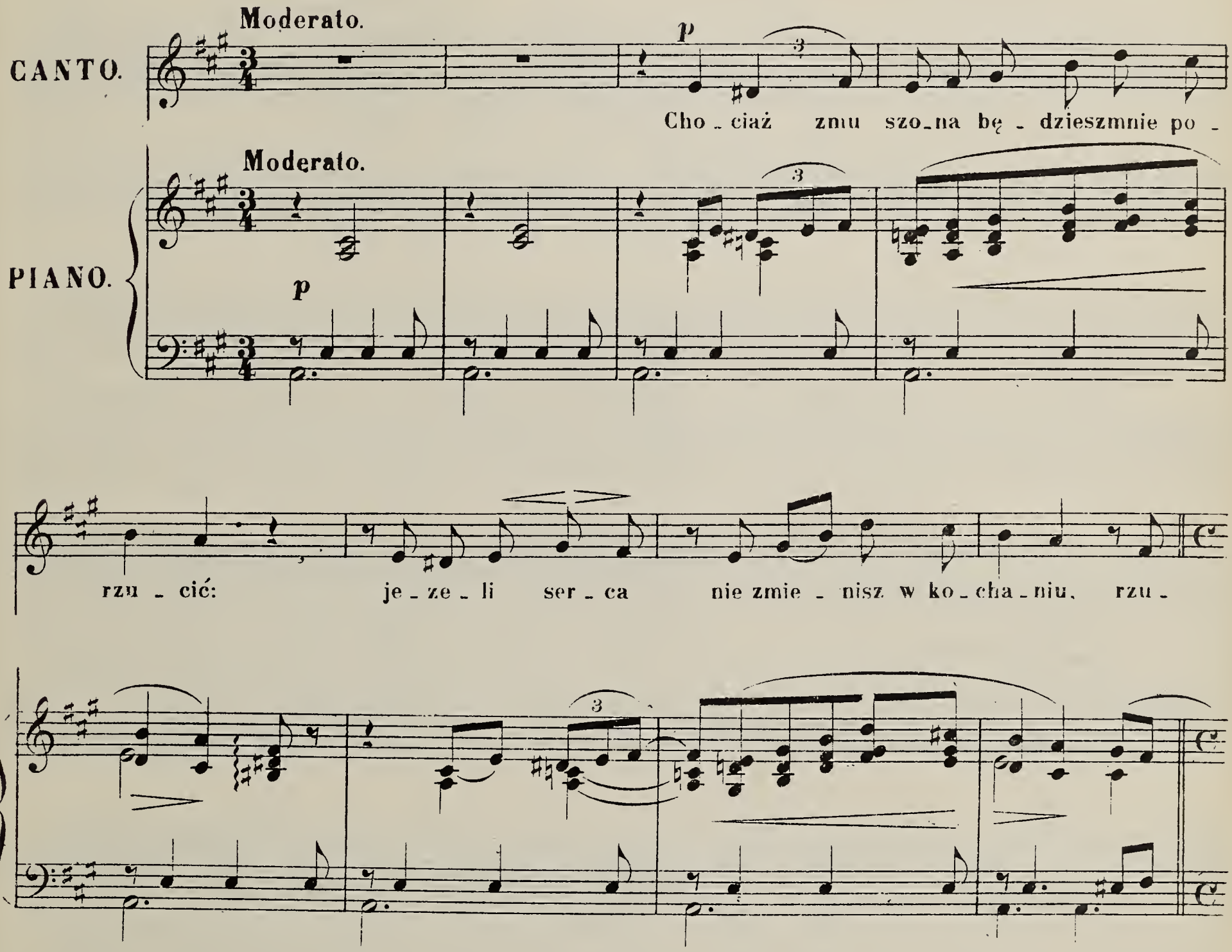
E'en though, perforce, from yourself you may drive me,
If in your heart still some passion is waking,
Driving me off, you may treat me yet kindly,
Spurning me, speak never once of leave-taking.

Ere the dread morrow, let's still, the last evening,
Drown ourselves deep in a flood of caresses.
Then, as approaches the moment of leaving,
Poison make ready, to end our distresses.

Warm on your lips I'll keep pressing, forever,
Kisses, till e'en death its curtain be raising!
Then sleep in rapture, love's ecstasy never,
Breaking, but die, in your eyes still up-gazing.

SEN

Words by Mickiewicz — Music by César Cui



ca - - jąc na - - wet nie chciej mnie zas-mu-cić, i roz-sta - jąc się

nie mów o roz-sta-niu! Przed smutnem ju-trem, niech je - - szcze z wie-

czo - ra o-stat - nia spły - nie na pieszczo-tach chwil - ka; a kie-dy przyj - dzie

f

roz_sta_ _nia się po_ra, w ten_czas tru_ciz_ny daj mnie kro_pel-

f

mf

p

kil_ka. Do ust twych us_ta przy_cis_nę; po_wie_ki

p

pp

ritten. **a tempo.**

za_my_kać nie chcę, gdy mię smierć zam_ro_czy: nie_chaj ros_

pp

ritten. **a tempo.**

pp

kosz - nie u - sy - piam na wie - ki, ca - łu - - - jąc

li - - - ca, pat - rząc w two - je o - - czy.

A po dniach wie - lu, czy po la - tach wie - lu, kie - dy mi ka - żą mo -

gi - - ę po-rzu-cić, wspom - nisz o two - im sen - nym przy - ja - cie - lu,

f *ten.* *poco animato.*

i zstą - pisz z nie - bios a - by go o - cu - cić. Zno - wu mię

f *ten.* *p*

ten. *poco animato.*

f *ten.* *p*

zło - - żysz na twem ło - nie bia - - łem, zno - wu mię ru - mie ko

sf *sf*

mf

cha - ne o - to - - czy; zbu - dzę się mys - ląc, że chwil - kę drzé -

mf

mf

p

ma - - łem ca - łu - - jąc li - - - - - - ca, pat - rząc w two - je

ff

ad libitum.

ff

p

o - - - - - czy.

molto riten.

pp

p

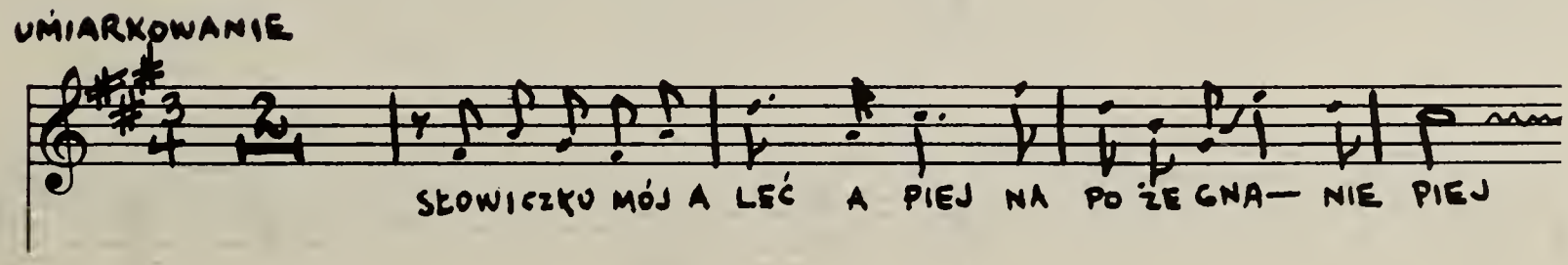
No. 21 My Nightingale!

Mickiewicz addressed this exultant and, as it was to prove, exceedingly popular poem to his friend Bohdan Zaleski. The note of hope which rings in its lines was inspired by the poet's recent meeting with the mystic Towiański, in Paris, in August, 1841. Later Towiański was to have a tragic influence on the career of Mickiewicz.

My nightingale! Fly forth and sing!
A song of parting, sing!
Let tears thou'st spilled, and dreams fulfilled,
All in one carol ring!

My nightingale! Thy own wings loose,
Thou falcon's wing must wear,
Whose grasp is strong, the golden song
Of David's hymn to bear!

Now sounds abate, confirmed is fate,
Earth's burden down is hurled,
The harvest's near, the wonder dear
That shall rejoice the world!



A portion of an anonymous setting of Słowiczku mój!, sent us by the Chicago music publisher, Mr. B. J. Zalewski

Words by Mickiewicz

Music by Żeleński

Con moto.

Śpiew.

Fortepian.

p *poco sfz* *cresc.* *sfz*

con Pedal

p

Sło

wicz ku mój, a leć, a

p

cresc.

piej, Na po - że - gna - nie

piej

dolce

Wy -

la - nym łzom, speł - nio - nym snom, Skoń -

czo - nej piosn - ce twej.

poco cresc.

Sto -

con vigore

wicz - - - ku mój! twe piór - ka z zuj, So -

ko - - le skrzy - dła weź

animando sempre e cresc.

I wo - - - strzu szpon zo -

animando sempre e cresc.

ło - to strun I wo - - strzu szpon zo -

ło - to strun Da - widz - - ki hymn tu

nieś Da - widz - ki hymn tu

nieś!

p

Bo

dim.sempre

sfz

wy - - szedł głos i padł już los. I

pp

taj - - - nych brze - mię lat wy - da - ło

płód

dolce

I

dolce

I

stał się cud i stał się cud

cresc. *dolce*

— i roz - ra - du - je świat,

cresc.

dolce

stał się cud

dolce

— i roz ra - du je

świat.

sfz

sfz

dim. sempre

8

ed armonioso

Ped.

sfz

sfz

No. 22 Reminiscence and Regret

Three phrases are often quoted from Mickiewicz. One is the apostrophe to Litwa in the opening line of Pan Tadeusz, another Mickiewicz's reference in the Epilogue of the same poem to " the land of childhood years ".

The third phrase often quoted is found in the second line of this poem, in which Mickiewicz speaks of his childhood as having been " sielskie, anielskie ".

The word " sielskie " is impossible to translate, as within it is concentrated all the deep and abiding affection the poet, in common with all other Poles from Litwa, felt for his native countryside. " Rural ", " pastoral ", neither is a complete translation. There is, in fact, no translation for " sielskie ".

Tears poured from my eyes, in a
flood ever faster,
Tears for my childhood, rural,
angelic;
Tears for my youth, sublime and
then cloudy,
Tears for my manhood, years of
disaster,
Tears poured from my eyes, in a
flood ever faster...

" Polały się me łzy czyste... "

Words by Mickiewicz — Music by Żeleński

Andante sostenuto.

Śpiew.

Fortepian.

p

Po

dolce

la - ły się łzy me czy - ste rzę - si - ste, Na me dzie - ciń - stwo

pp molto legato

siel -. skie, a - niel - skie

espress.

Na mo - ję

espress.

dolce

espress.

cresc.

con duolo

mło - dość i gór - - ną i chmur - ną, Na wiek mój mę - zki na wiek mój

cresc.

dolce

kleś - ki

Po - la - ły się

p

pp

pp

molto espress.

p

łzy me czy - ste rzę - si - ste Po - la - ły się łzy me czy - ste

p

sfz

p

Po - la - ły się łzy.

p

poco cresc.

dim.

pp

No. 23 " O'er waters vast and crystal pure... "

The simple yet poetic lines of this tribute to Lake Geneva were written by Mickiewicz in 1838, under the spell of a second visit to this inspiring scene.

The poet's first visit to the lake and its environs was made in the autumn of 1830. It was in the nature of a schoolboys' lark. Mickiewicz was accompanied on this occasion by a number of friends, among them the poet Krasiński, and even the bad weather which they encountered could not dim their carefree gaiety.

The visit which called forth this poem was of a different sort. Mickiewicz was no longer a lighthearted youth, but a mature man, four years married, with family responsibilities. He returned to Lake Geneva in order to seek a position as Professor of the Classics at the Academy of Lausanne.

The Uprising of 1830 had changed Mickiewicz, transforming him into a man faced by an eternal dilemma: how to serve one's country and at the same time serve one's family and oneself. In his uneasiness and insecurity the waters of Lake Geneva comforted the poet and for a moment seemed to bathe his spirit in peace. Yet the sombre crags, and the thunder that could often be heard, reminded him of the storms that seemed always to threaten his life.

Altogether the poem is an exquisite bit of impressionistic writing, and clear evidence that there was present in the teacher Mickiewicz the artist who had created Pan Tadeusz.

Nad wodą wielką i czystą
Stały rzędami opoki;
I woda tonią przejrzystą
Odbiła twarze ich czarne.

Nad wodą wielką i czystą
Przebiegły czarne obłoki;
I woda tonią przejrzystą
Odbiła kształty ich marne.

Nad wodą wielką i czystą
Błysnęło wzdłuż i grom ryknął!
I woda tonię przejrzystą
Odbiła światło - głos zniknął.
A woda, jak dawniej czysta,
Stoi wielka i przejrzysta.

Tę wodę widzę do koła
I wszystko wiernie odbijam!
I dumne opoki czoła
I błyskawice pomijam.

Skałom trzeba stać i grozić,
Obłokom deszcze przewozić,
Błyskawicom grzmieć i ginąć:
Mnie płynąć, płynąć - i płynąć!

" Nad wodą wielką i czystą... "

Words by Mickiewicz

Music by Paderewski

Allegro moderato.

Voice.

Piano.

agitato.

p

cresc.

cresc.

f

Ped.

Ped. Ped.

Ped.

molto cresc. f

molto cresc. f

f

Ped. Ped.

calando.

calando.

p

p

Ped. Ped. Ped. Ped.

p

pp

Ped. Ped. Ped. Ped.

cresc.

Ped. Ped. Ped.

f

f ff p

Ped. Ped. Ped.

espress. p

Ped. Ped.

p

dim.

Ped. ✱ Ped. ✱

rall. molto

molto.

rall. molto.

Ped. ✱ Ped. ✱ Ped. ✱ Ped.

Tempo I.

Ped. ✱ Ped. ✱ Ped.

Ped. ✱

cresc.

cresc.

Ped. ✲ Ped. ✲ Ped.

Ped.

cresc.

Ped. ✲ Ped. ✲ Ped. ✲ Ped.

cresc.

cresc.

f

p

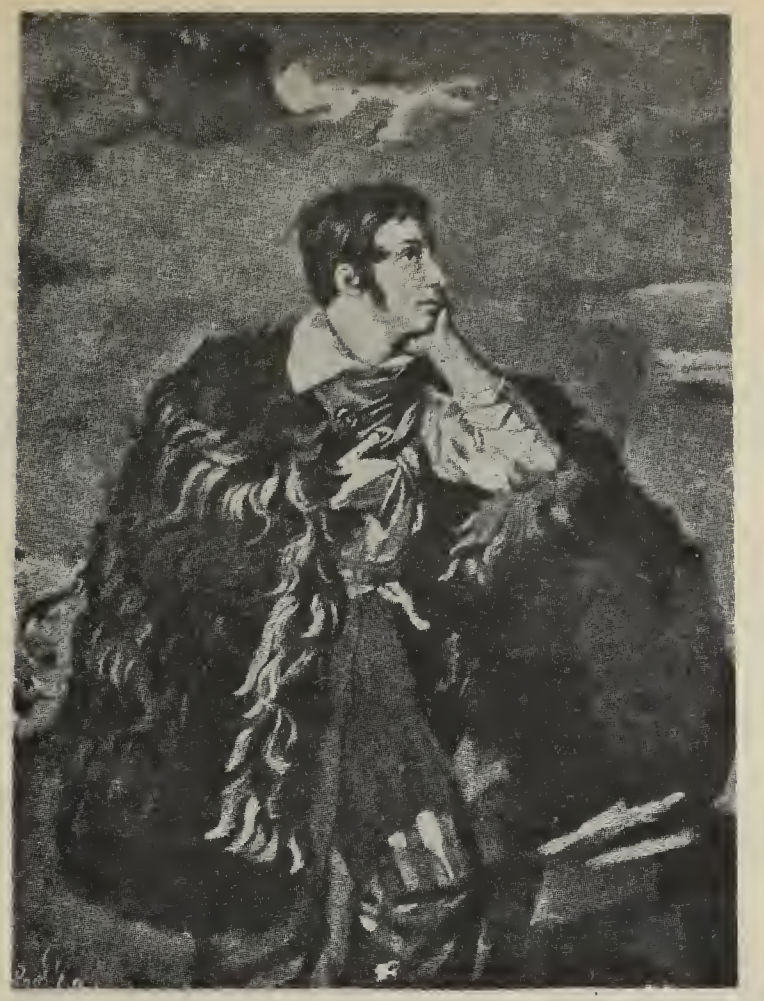
Ped. * Ped. * Ped. *

p *pp*

Ped. * Ped. * Ped. * Ped. *

ff

Ped. * Ped. * 8ve bassa Ped.



Mickiewicz in Byronic Pose viewing the Black Sea and the Crimean coastline from the peak of Ayou-dágh, the Bear Mountain

Wondrous the scene, below Ayou-dágh's rocky summit
Wide-spreading. Now the billows, all blackly up-piling,
Crowd dense as they shatter, then suddenly sun-lit,
As snow, silver-lustrous, or rainbow, seem smiling.

See how they fill up the shoals, in wave-ranks loud beating:
An army of sea-nurtured monsters, they swarm on the coastal
Beaches, and seize them triumphant, then backward the same
way retreating,
Mussels deposit behind them, and pearls and pink coral.

The same it will be with your heart, O young poet yonder!
By passion assaulted, e'en often ravaged asunder;
But only your harp once upraise and 'twill cease from
its plunder,

The passion, be lost in forgetting, caught up in a realm
celestial,
And songs trail behind in its wake from the heavenly portal,
Of which shall the centuries, fashion thee garland immortal.

The experience of Ayou-dágh, and of his meeting with the heartbroken young poet Olizar, was for Mickiewicz the climax of the wonderful journey to the Crimea which he had the pleasure of making in the summer of 1825.

Words by Mickiewicz Music by Moniuszko

Lento.

Piano.

Lu - bię poglądać, wspar - ty na Ju-da-hu skale, Jak spienione bał-

p

-wa - ny, to wczar - ne sze - re - gi ści - sną - wszy się, bu -

a tempo moderato

fp

-cha - ją, to jak sre - brne śnie - gi wmi - lio - no - - wych

tę - - czach kołu - ją wspa - nia - le Trą - cą się o mie -

-li - znę i roz - bi - ja - ją fa - le, jak woj - sko wie - lo -

-ry-bow, za-le-ga-jąc brzegi, W tryum-fie ląd zdo-bę-dą, i napowrót

recit.

zbie-gi Mie-cą za so-bą per-ły,

ff

mu-szle i ko-ra-le.

Adagio.

Po-do-bnie na twe

molto dolce

sf *ppp* *p*

sf

ser-ce, o po-e-to mło-dy! Namiętność często groźne wzburza niepogody. Lecz gdy podniesiesz bardon, ona bez

f

twej szkody U-cieka w zapo-mnie-nia pogrążyć się to-ni,

rall. *a tempo*

p

I pieśni nieśmier-tel-ne za so-bą u-

i pie - śni nie - śmier - tel - - ne za go ba - u -

- roni,

- ro - ni,

Z któ - rych

f

wie - - ki u - plo - tą o zdo - bę twych skroni.

p

dim.

f

p

cresc.

fff

To Solitude

Klub Polski has the honor and pleasure of presenting here for the first time in print a song to words of Mickiewicz by one of its own members, the young composer Henryk Nagórka.

A native of Elyria, Ohio, Mr. Nagórka saw service during the Second World War in the Army Air Corps, in which he held the rank of Captain. On a mission over Poland his plane was shot down and Mr. Nagórka was taken prisoner by the Germans. Later he escaped, and with the end of the war was released from the Army.

On his return to civilian life, Mr. Nagórka resumed his musical studies at the Juilliard School of Music in New York, also taking courses of an academic nature at Columbia. He is married and has a daughter Maria, born about the same time this song was composed.

To translate Mickiewicz's sonnet Do samotności (To Solitude) is a virtual impossibility, and the version given below is offered simply as an aid to the music-lover who knows no Polish yet who is desirous of finding out how well the composer has understood and expressed by way of music the meaning intended to be conveyed by the poet.

To thy breast, Solitude, as water unto, I hasten,
The burning heat of our mortal
Life to escape, plunging far in thy transparent basin,
Thy depths never fathomed of crystal.

First I can but sink, as thought on thought within me
Wave-like seems up-swelling, receding,
Till, exhausted and frozen, still, at last, I can lie,
If but a moment, in slumber unheeding.

Thou'rt my element! Thy crystal billow
Sweetens my soul, dark forebodings far keeping.
Wherefore must I change then from fish unto bird and
perforce go
Back into the ether, again the sun seeking?

Breath to lack for the sky, as here warmth for the water,
An exile be in both, in the one as the other.

DO SAMOTNOSCI

Music by Henryk Nagórka

LENTO

SA — MOT — NO — SCI DO CIE — BIE BIEGNĘ JAK DO

WO — DY ZCO-DZIENNYCH ŻYCIA U — I A ŁOW

DIMINUENDO

Z JA — KAŻ ROZ KO SZĄ PA-DAM W JAS NO CZY STE CH to — DY

RITARD

TWYCH NIE ZGŁĘBIONYCH KRYSZTA — ŁOW

RIT.....

A TEMPO CRESC.

PIU MOSSO

POCO PIU MOSSO CRESC. POCO A POCO

mf

NU — RZAM

SIE

WZBI — JAM

W MY — ŚLACH

NAD

MY — ŚLA — MI

I — GRAM

MOLTO RIT.

A TEMPO DECRESCENDO --

ZNIE-MI JAK ZFA-LA — MI

AŻ O — STYGŁY ZNU ŻO — NY

ZŁO-ŻE MO-JE ZWŁOKI CHOĆ NA CHWI-LĘ W SEN-GŁĘ-

BO-KI TYŚ MOJ ŻY-WIOŁ TE-

JAS NE WÓD SZY BY STO-DZA MI SER-CE

ZMY STY ZA CIEMNAJĄ MRO-KIEM

ff
1 ZA COŻ ZNOWU MU-SZĘ NA KSZTAŁT PTAKA

f

ff

MOLTO DIM.

RY — BY WY— RY- WAĆ SIĘ KUPO-WIE-TRZE

MOLTO DIM

RIT.

A TEMPO MENO MOSSO

STOŃCA SZUKAĆ O-KIEM

CRESC . . . .

mf

BEZ OD DE CHU W GÓ RZE BEZ

CIE - PŁA NA DO — LE

ROWNIE JEST - EM

WY - GNAŃ - CEM

WO -

DIM. ET RITARDANDO

BO - IM ŻY — WIO —

LE

MOLTO

1.

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